THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT www.biliboard.com + MAY 3, 2003

# Country Acts Feed Fans' **Hunger For Patriotic Tunes**



#### BY PHYLLIS STARK and DEBORAH EVANS PRICE

NASHVILLE-Patriotism and country music are so intertwined that it is almost a given now that the right anthem-one that is able to make a connection with country listeners-will quickly zoom to No. I on the Hot Country Singles & Tracks chart. It happened with Alan Jackson's Sept. 11, 2001, reaction song, "Where Were You (When the World Stopped Turning)" and recurred last summer with Toby Keith's Taliban-bashing "Courtesy

of the Red, White & Blue (The Angry American)." Then came the current smash, Darryl Worley's

pro-war "Have You Forgotten?" The latter song has topped Billboard's country chart for five weeks and boosted sales of Worley's new album of the same name to 214,000 units in its first week. Have You Forgotten? debuts at No. 1 on the Billboard Top Country Albums chart and No. 4 on The Billboard 200 this issue. By contrast. Worley's previous best week

(Continued on page 74)

## **Apple Digital Music Effort Faces Hurdles**

#### BY BRIAN GARRITY

NEW YORK-Apple Computer is diving into the digital distribution market facing many of the same hurdles as other companies attempting to sell music files on the Internet. But its service will stand apart in one key area: the company's ability to generate buzz among consumers.

While details are to be announced April 28, the industry is hoping that the design and ease-of-use hallmarks that have helped make hits of Apple's iTunes music management software and iPod music player will also drive the success of its distribution offering

(Continued on page 75)

## **Bush Backing** Aids RIAA Case

WASHINGTON, D.C .- The Bush administration is taking very seriously a 9-month-old lawsuit that could give the record industry the power to obtain the names and addresses of alleged copyright infringers from Internet service providers (ISPs), according to key observers.

The administration signaled its intent when the Department of Justice (DOJ) filed an April 19 brief in support of the lawsuit the Recording Industry Assn. of America (RIAA) filed against Verizon, a multi-state local

# Hollywood Speeds Films To Home DVD Market



#### BY JILL KIPNIS

LOS ANGELES-"Let's wait for it to come out on video" may become an even more familiar refrain in the coming years, as new DVD titles arrive on retail shelves faster than they ever have before, Retailers and home video executives are praising the trend that they say leads to greater consumer support and lower marketing costs

Traditionally, there has been a six- to eight-month window between a film's theatrical release and its home video appearance. But that time frame is being cut by as much as half for some titles as studios seek new efficiencies.

"I'm all for the quick window says Zane Plsek, director of video for the Torrance, Calif.-based Wherehouse Entertainment chain. "It couldn't be better. The American nublic doesn't have a long attention span. People don't remember movies even if [they] made \$60 [million] or \$70 million at the box office.

(Continued on page 75



'arner Bros.: Page 3 • Nina Simone Mourned: Page











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# THE #1 ALBUM IN AMERICA!

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"This is a win beneath her wings! Clarkson glides through octaves with the masterful control of someone who's been doing this for decades. And her range is awesome: in a dozen tracks, she owns Pop, R&B, Country and Gospel."

Entertainment Weekly 4/25/2003

"At last! Kelly Clarkson's album <u>Thankful</u> does just what it needs to do, riding the melodic edge between her diva range and songs hip enough to appeal to youth. She tackles every genre of music with plenty to thrill."

Billboard 4/26/2003



Featuring the massive hit "Miss Independent" and the #1 smash "A Moment Like This."

# "KELLY CLARKSON'S DEBUT ALBUM PROVES AMERICA WAS RIGHT TO IDOL-IZE HER!"

Entertainment Weekly 4/25/2003









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## Real's Listen Purchase Could Affect MusicNet

and MATTHEW BENZ

NEW YORK—Real Networks' purchase of listen.com for \$36 million in cash and stock could ultimately bring to an end Real-Networks' involvement in the MusicNet subscription service, its joint venture with Warner Music Group, EMI Recorded Music, and BMG Entertainment, Listen operates the Rhansody online subscription service. which is distributed through more than 15 companies, many of them broadband Internet providers

The acquisition follows Seattle-based Real's stantactic inspetances in Liston in Robarran, Ac part of that deal, Listen-which was previously aligned with Microsoft-agreed to use Real as its preferred technology platform

As nart of the acquisition, Listen's executive team will join Real. Listen CEO Sean Rvan will continue to lead his team as VP of music services for the RealOne division, reporting to Merrill Brown, senior VP of RealOne Services. Listen founder Rob Reid will join Real as VP of strategic development. Listen will remain based in San Francisco and continue to operate music services for its customers and distribution partners

Real CEO Rob Glaser characterizes the acquisition as a "doubling down" of its bet on digital music. The company is billing MusicNet-a business in which it is a leading investor-as a back-end business-tohusiness services strategy and Listen as a "hest-of-breed" front-end consumer offering Listen spent an estimated \$100 million devel-

oning its service. Real says it will continue to offer its branded version of the MusicNet service. RealOne



tion to Rhansody. The company declines to discuss plans for RealOne Music moving forward: howeyit is "highly unlikely" that Real will continue to offer ite Music-Net service after the Listen acquisition is com-

Music in addi-

pleted, likely in the late-second or earlythird quarter Real has downplayed its MusicNet offering

since the service was introduced to poor reviews in December 2001. Additionally, Glaser has stepped down as MusicNet chairman, according to a recent Real filing with the Securities and Exchange Commission. Sources say the company has also withdrawn its representation from the MusicNet board.

Real is the preferred-and, for now, only—technology platform for MusicNet But MusicNet is expected to announce additional technology partners in the near future, according to sources. Real declined to comment. MusicNet's only other distribution partner is AOI. Music, which

launched its version earlier this year. Real-which had cash, cash equivalents. and short-term investments of \$309 1 million as of Dec. 31, 2002—will pay \$17.3 million to cover the stock and vested stock options of Listen, plus 4.1 million shares of Real stock. At its April 23 close, Real shares were priced at \$5. Once the acquisition closes. Real expects Listen to show an operating loss of \$1 million-\$2 million per quarter for the rest of 2003

Alan Davis, an analyst who follows Real for McAdams Wright Ragen in Seattle, says until more precise Listen subscriber numbers are known, it is unclear whether the deal makes financial sense for Real, Real CFO Brian Turner said Listen's subscribers number in the "tens of thousands." He and Listen declined to be more specific

Strategically, Davis says Real officials' public comments on the deal seem to indicate that regarding the development of its digital-music subscription service, "they like where Listen is at this point in time" more than they do MusicNet.

# Sire To Become Stand-Alone Label Again

After lying dormant for 18 months, Sire Records is being established as a stand-alone entity and A&R outlet by Warner Bros. Records. Seymour Stein-who brought the



label to Warner Bros, for distribution in 1976 and sold it to the company in 1980continues as president based in New York Sire was first revived as an imprint in 2002, when the Hives' album Veni, Vidi, Vicious came to Warner Bros. through a joint venture with Burning Heart/Epitaph. The Swedish band requested that the record appear on Sire.

Stein says, "That put me in direct contact with (Warner Bros. chairman/CEO] Tom Whalley, and he said, 'Hey, you know, other bands are coming to me now and saying what a great

label Sire is. Why don't we reactivate it?' It was his idea. Stein is being joined by A&R executive Greg Glover, a former London Records A&R staffer and founder of the Arena Rock Record Co., a New York-based independent. (Glover will continue to operate Arena Rock.) All promotion, marketing, and backoffice functions for Sire will be fulfilled by Warner Bros.

In 1999, Sire merged with London Records, the imprint formerly headed by Warner Music Group chairman/CEO Roger Ames. In December 2001, London/Sire's existing staff was laid off, though Stein remained on board at Warner Bros., working on independent projects.

During 27 years in the Warner fold, Sire introduced such acts as Madonna, the Ramones, Talking Heads, Depeche Mode, the Cure, Erasure, the Smiths, Barenaked Ladies, Everything But the Girl, and Seal. The label will remain an A&R-driven enterprise. according to Stein

The indies are going to become much more important now, he says, "and any help I can Hendl as a bridge for some of these indies and some of their records [to Warner]—that is my mission. Sire has signed Detroit band the Von Bondies, formerly with indie Sympathy for the Record Industry; San Francisco's Distillers, previously with Hellcat/Epitaph; Canadian act Hot Hot Heat, originally on Sub Pop; and former Capitol signee Less Than Jake. Morcheeba and Guster also remain on the roster.

## Clarkson Album. 'American Idol' Single At No. 1 significant radio airplay. The single's first-

NEW YORK-If recent sales are any indi-

cation. Fox TV show American Idol has become a consistently viable source of hit records: Two American Idol-related recordings, released April 15 on RCA Records, have simultaneously made chart-topping debuts. Kelly Clarkson, American Idol's first-

season winner, has rocketed to No. 1 on The Billboard 200 this issue with her debut album, Thankful. According to Nielsen SoundScan, the album's first-week sales in the U.S. total 297,000 units (see Over the Counter, page 63). Meanwhile, the Ameri-can Idol single "God Bless the U.S.A.." recorded by the show's second-season finalists, hows this issue at No. 1 on the Hot 100 Singles Sales chart without the benefit of

week sales total is 101,000 units, making it the fastest-selling ILS, single of the year

to date (see Singles Minded, page 63). RCA Music Group chairman Clive Davis tells Billboard, "American Idol has reminded people of their interest in pop music outside of traditional radio formatting. I think the show can revitalize pop music and help break new solo pop stars. When we made Kelly Clarkson's album, we didn't forget her origins on the show, but we treated her as we would any new artist with a spectacular voice

Clarkson's first single, "A Moment Like This," released shortly after her 2002 victory on the show, was the fastest-selling single of last year (Billboard, Oct. 5, 2002). Her current single, "Miss Independent," has not been released commercially.

The chart-topping sales for Thankful are the result of "a high level of curiosity for Kelly Clarkson's album after all this time.

notes Mike Fuller, buyer for Amarillo, Texas-based retail chain Hastings Books, Music & Video. "The album's sales were also helped because 'Miss Independent isn't a retail single. The recent American Idol sales mile-

stones indicate that the U.S. has now become part of the international trend of TV talent contestants whose recordings become immediate hits and often debut at No. 1 on the charts (Billboard, April 26). Fuller says American Idol's next winner (to be announced May 21) will likely have an out-of-the-box hit, but "it remains to be seen if these contestants will have longterm careers."

#### MAX Billboard NO. 1 ON THE CHARTS ALBUM PAGE SMINC KELLY CLARKSON ALISON KRAUSS + UNION STATION Lin AMASZ OLENJINICZAK WITH THE WARSAW PHILINARMONIC JOSH GROBAN Josh Groban DARRYL WORLEY Have You Forgetten LOUIE DEVITO EINCH What It is To Sun LIL JON & THE EAST SIDE BOYZ Kings Of Cruel CHED The Very Best Of Che THE BEATLES TONY BENNETT & K.D. LANG A Wonderful Wor NORAH IONES Come Away With M. KIDZ BOP KIDS Kidz Boo LOS BUKIS/LOS TEMERARIOS steidable The New Breed ARTIST TITLE In Da Clui 50 CENT CHRISTINA AGUILERA Reactifu MATCHROX TWENTY Have You Forgotton? DANIEL BEDINGFIELD If You're Not The On RICKY MARTIN 50 CENT FEATURING NATE DOGG SO CENT FEATURING NATE DOGG Like A Stone LINKIN PARK ewhere I Belong 50 CENT In Da Club HARRY POTTER AND THE CHAMBER OF SECRETS ARRY POTTER AND THE CHAMBER OF SECRETS (FAN & SCAN MARRY POTTER AND THE CHAMBER OF SECRETS RED DRAGON ARTIST AT BUILD blished SUSAN TEDESCHI VARIOUS ARTISTS Minuting Together: 1 Could Sing St Four Love Forest DONNIE McCLURKIN Donnie McClarkin ... Again Ē

The New Eres

CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE

LESLIE SANSONE: HIGH CALORIE BURN

WWE: ROYAL RUMBLE 2003



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### THE TOP STORIES

8 R.I. Club Fire Sparks First Federal Lawsuit

A lawsuit stemming from the February fire that killed 99 people names everyone from heuser-Busch to Clear Channel, the town, and the state.

#### 9 Cars' Ocasek Takes A&R Driver's Seat

The lead singer/songwriter of long-lived group the Cars talks to The Beat about his new desk job as senior VP of A&R at Elektra.

52 Lancken Takes A Shine To Fairlight ESP Former CEO John Lancken buys back the intellectual property of the troubled pro audio manufacturer.

#### 61 The Reality Of 'Fame' First, there was Fame the movie, then a dramatic TV series, then a stage musical. Now comes the reality series.





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# **BMG Exec Heads New Global Structure**

NEW YORK-Following its recent realignment to a global management structure (Billboard, Feb. 1), BMG Entertainment has created a centralized marketing division to support its labels worldwide. The move will eliminate a layer of management, with global marketing heads now reporting directly to BMG executive VP Tim Prescott, who adds the title of chief marketing officer. International marketing heads previously reported to regional chiefs. Prescott will oversee the New

York-based global marketing group, which consists of four major departments: global frontline marketing, strategic marketing (U.S.), international commercial group. and new-business development/ visual media. Prescott continues to report to BMC chairman/CEO Rolf Schmidt-Holtz

In a statement, Schmidt-Holtz eaid "The creation of a cohesive marketing organization for the world will help us develop more global superstars and better leverage our assets

Prescott points to a simplified reporting structure in this new approach. In a statement, he said, "BMG will now have a truly global marketing structure to support and amplify the creative power of our labels, repertoire centers, and artists, Global frontline marketing will be based in New York and

develop worldwide campaigns for major releases and developing acts. Supporting the team in New York will be staffers in Europe, Asia-Pacific, and Miami (for Latin America). John Fleckenstein, senior director of marketing for the Asia-Pacific, has been upped to VP of global marketing, handling Arista, BMG U.K., and international. He will relocate from Sydney to New York and report to Prescott, A second VP of global marketing will be named soon, to work with RCA Music Group. Jive/Zomba, and BMG Germany/Switzerland/Austria. Additionally, Mervyn Lyn, former marketing director in Europe, has been named VP of marketing and promotions Europe, Additional reporting by Matthew Benz in New York.

Strategic marketing-which handles catalog exploitation, third-party licensing, and other functions-will continue to be led by executive VP Joe DiMuro, who now reports to Prescott. He previously reported to COO Michael Smellie, DiMuro continues to oversee BMG Special Products/BMG Heritage executive VP Gary Newman, VP of strategic marketing Kenetta Bailey, VP of direct-response TV Dennis Garces, senior director of legal and business affairs Rachael Bickerton, and VP of finance and administra-

tion Larry Parra. The international commercial group, which will work closely with strategic marketing, will consolidate global catalog departments under New York-based senior VP Stuart Rubin. Among those reporting to him are Lyn Konne-who is upped from director of strategic marketing for Asia-Pacific to VP of

commercial in New York-and Meir Malinsky, London-based VP of catalog marketing. New-business develonment/visual

media will be headed by newly named senior VP Paul Katz, who formerly held key posts at Jive, Zomba Music Publishing, and Zomba Films. He will work with the labels on marketing via DVD, TV, film, and other media. In other BMG-related news, BMG Entertainment parent

Bertelsmann has raised \$500 million in a bond sale to U.S. institutional investors. The Gutersloh, Germany-based company will use proceeds from the private placement-which was increased from an original size of \$300 million-to pay down bank loans. Bertelsmann's debt swelled to 2.7 billion euros (\$3 billion) at the end of 2002-from 859 million euros (\$943 million) the year before-after it acquired the part of Zomba Music Group it didn't already own for \$2.74 billion (Billboard, Dec. 7, 2002).

# Genre-Breaking Artist Simone Dies At 70

Civii-Rights Icon Is Known For Such Signatures As 'i Put A Speil On You'

Journalist/author David Nathan, who knew Nina Simone from the time he established her first fan club in England in the mid-'60s, recalls the singer as "daring, gutsy, unrelenting, uncompromising.

Nathan adds, "She would not submit to being seen within a musical parameter. She was an artist who was without categories.

Simone, 70, died April 21 at her home in the south of France. No cause of death was announced, but she had recently battled cancer.

Born Eunice Waymon in Tryon. N.C., she played piano from the age of 4 and studied classical music at the Juilliard School of Music. Working initially as an accompanist. Simone was signed to indie Bethlehem Records and scored her only top 40 pop hit in 1959 for the label with her version of Ceorge Gershwin's "I Loves You, Porgy.

Simone recorded prolifically during the '60s and '70s for Colpix, Philips, and RCA Victor. An eclectic performer, she effortlessly shattered the boundaries



between pop, R&B, blues, folk, and jazz, She charted with sonorous renditions of the blues standards "Nobody Knows You When You're Down and Out" and "Trouble in Mind." Her simmering arrangement of Screamin' Jay Hawkins' "I Put a Spell on You" became one of her signatures. Her '60s compositions "Mississippi Goddam," "Four Women," and "To Be Young, Gifted and Black" became identified with the civil-rights struggle; the last song became the title cut on a 1972 album by Aretha Franklin.

At home interpreting material by writers as diverse as Kurt Weill.

Jacques Brel, Leonard Cohen, George

Harrison, and Bee Gees, Simone was a popular attraction in nightclubs and concert halls and at festivals through the '60s and '70s. But along the way. she acquired a reputation as an intransigent artist who castigated impolite audiences and warred with promoters.

In 1974, fed up with the music business and what she viewed as a prevailing climate of racism in the U.S., Simone left the country for good. First taking up residence in Barbados, she would later live nomadically in Liberia. Switzerland, the Netherlands, and France For the rest of her career she recorded sporadically for a number of independent and foreign labels. In 1991, she published a caustic autobi-

ography, I Put a Spell on You. In 1993, Simone returned to the majors one last time with the Elektra/ Asulum album 4 Single Woman She toured into the new millennium, but ill health forced her to cancel concert dates earlier this year.

She is survived by a daughter, Lisa, who sings professionally as Simone.

#### A LOOK AHEAD

## Madonna's 'Life' Is Set For No. 1

and GEOFF MAYFIELD

to debut aton The Billboard 200 next issue with American Life. The Maverick/Warner Bros. set should move in the neighborhood of 225,000-250,000 units, according to projections based upon first-day sales. The

album could sell more, as she has a few TV appearances lined up for the week, including a guest slot on NBC's Will & Grace Madonna's previous studio set. Music, started with 420,000 in the Oct. 7 issue of 2000, American Life's slower start could be attributed to

the less-than-warm reception at

radio to the album's first single-the

title track. This issue, it is No. 67 on

the Hot 100 Airplay chart with about

21 million in audience, By comparison, when Music arrived in stores, LOS ANGELES-Madonna is poised that album's title cut was already No. 5 on the airplay chart, with 77 million in audience.

Still Madonna is on course to heat the Nielsen SoundScan opening weeks of such albums as Erotica (1992) and Bedtime Stories (1994).

In contrast to the busy Easterweek release schedule that places five new albums in the ton 10. Madonna led a light April 22 slate. The next-

highest bow should be Mobb Deen's Free Agents: Murda Mix Tape, which is expected to shift around 50,000. The outfit's CD is being distributed by Indie Landspeed, while its last major-label release was Infamu, a Loud/Columbia set that opened with 140,000 in 2001.

## In The News

· EMI Recorded Music is set to launch the biggest European music download initiative by a record company in Europe. It will sell online more than 140,000 tracks from 3.000-plus EMI acts, allowing consumers to legally burn music onto CD-R, copy tracks to portable players, and purchase singles online as soon as the sonds are serviced to radio and in advance of their commercial release on CD. The service will launch on more than 20 music retail Web sites in six different European countries.

 Macrovision, a vendor of content protection and security technologies, has confirmed a licensing deal with Microsoft. The move enables Macrovision's CDS-300 software to produce "dual-session" discs. which can play on both CD players and PCs. The software, introduced in January at MIDEM, already incorporates Microsoft digital-rightsmanagement protocol that will allow labels to designate which songs on a CD can be exported to portable devices or burned to disc

· Three people were arrested April 23 in Sydney for using Australiabased Web site MP3 WMA Land. which authorities claim digitally delivered without authorization music worth \$70 million Australian (\$43.4 million). The raid was the first major investigation of illegal Internet activity by the Music Industry Piracy Investigation unit, created under the Digital Agenda Amendments to the Copyright Act in 2000,

# AOL TW. Viacom Post Strong Q1, But Struggle

NEW YORK-AOL Time Warner (AOL TWI reported a profit and an increase in revenue for first-quarter 2003, despite declines at Warner Music Group (WMG), and confirmed that it is considering a sale of WMG's disc-manufacturing unit (Billboard, March 29), Meanwhile, Viacom posted a strong quarter, though its radio division struggled.

"We are in the early stages of exploring the possible sale of our music manufacturing business," says Jeff Bewkes, chairman of AOL TW's entertainment and networks group, which includes WMG. "This is a business that we clearly would consider exiting for the right price." Montan Stanley is believed to be shopping the unit, which makes CDs

and DVDs. It could fetch \$1 billion. For the quarter, WMG had an operating loss of \$14 million, compared with operating income of \$20 million in the same period last year. This was because of a 4.4% decline in earnings before interest taxes depreciation and amortization to \$87 million and higher amortization costs. Sales fell 3,5% to \$914 million, as DVD-manufacturind revenue and favorable currency exchange rates were not enough to offset declines in music shinments

Overall, AOL TW revenue rose 6.3% to \$10 billion, AOL TW posted net income of \$396 million, or 9 cents per share, compared with a net loss one year ago of \$54.2 billion, or \$12.25 per share, when it took a \$54.2 billion goodwill writedown, AOL TW CEO Dick Parsons adds that there was nothing to say at present about Securities partment of Justice investigations into the company's accounting

Viacom reported \$6.1 billion in firstquarter revenue, up 7% from firstquarter 2002. Its profit was \$443.1 million, or 25 cents per share, vs. a net loss of \$1.1 billion, or 63 cents per share, one year ago when it took a \$1.5 billion impairment charge. Viacom's Infinity Broadcasting radio

division had the weakest showing, with revenue down 2% to \$443.8 million and operating income flat at \$190.6 million. Viacom president/COO Mel Karmazin says that consolidating stations under a single operator and selling ads for clusters of stations have not helped increase revenue. "We need to take a look at the way we're structured," the radio veteran says, without discussing specifics. "In this strong advertising market, radio needs to grow its top-line revenue at least in high single digits."

Viacom's cable networks generated revenue of \$1.2 billion, up 13%, as MTV Networks ad sales rose 18%. The division's operating income rose 21% to \$432.2 million. Senarately, as expected, Viacom has

agreed to buy AOL Time Warns 50% stake in Cornedy Central for \$ billion in cash, giving it full owners of the cable channel.

Rating agency Standard & Po (S&P) said AOL TW's disposa Comedy Central was "a modest positive" in the company's debt-reduction program. Yet the agency said AOL TW's BBB+ rating will likely remain under review.

# Market Watch

198 795 000 182 073 000 ( 8.4%) 194,066,000 179,400,000 (~7.6%) 4,729,000 2,673,000 ( 43.5%) YEAR-TO-DATE SALES BY 2002 2003 182,772,000 172,869,000 (05.4%)

Cassette	10,827,000	5,968,000	(-44.9%)
Other	467,000	563,000	(~20.6%)
	OVERALL	UNIT SALES	
This Week	13,454,000	This Week 2002	10,775,000
Lest Week	11,088,000	hange	~24.9%
Change	<b>∵21.3%</b>		
	ALBUN	SALES	
This Week	13,172,000	Thi Week 2002	10,530,000
Lust Week	10,916,000	Change	⊕25.1%
Change	<b>~20.7%</b>		

This Week 2002

Last Week	172,000	Change	~15.1%
Chenge	○84.0%		
YEAR-TO	D-DATE ALBUM	<b>SALES BY STO</b>	RE TYPE

99,801,000 92,022,000 (-7.8%) 25 581 000 20.401.000 ( - 20 2%) 61 915 000 60 175 000 ( 2.8%) Nontraditional 6.768.000 6.802.000 100 5%1

YEAR-T	O-DATE ALBUM SA	LES BY STORE L	OCALE
	2002	2003	
City	44,912,000	40,591,000	(- 9.6%)
Suburb	79,924,000	75,877,000	(-5.1%)
Rural	69.230.000	62,932,000	(=9.1%)

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by . 🕏

245 000





# CONGRATULATIONS TO 50 CENT, G-UNIT, SHA MONEY, CHRIS LIGHTY AND THE VIOLATOR STAFF

ON THE PHENOMENAL SUCCESS OF BOTH THE GET RICH OR DIE TRYIN' ALBUM AND THE NEW BREED DVD/EP

CURRENTLY #1 & #2 ON THE R&B ALBUM CHART

Get Rich Or Die Tryin LARGEST SALES WEEK FOR A MAJOR LABEL DEBUT

RGEST SALES WEEK FOR A MAJOR LABEL DEBUT
OVER 4 MILLION SCANNED IN 10 WEEKS

IN DA CLUB

ALL TIME HOT 1DD AUDIENCE RECORD ALL TIME 1 WEEK R&B/HIP-HOP & RHYTHMIC AIRPLAY RECORD

The New Breed
Largest Nielsen Soundscan week ever for top music videos

FROM OR. ORE, EMINEM, JIMMY IOVINE AND PAUL ROSENBERG

ADVISORY

SOLD OUT U.S. TOUR



# Federal Suit Filed In Rhode Island Club Fire Case

BY RAY WADDELL The first federal lawsuit stemming

from the West Warwick, R.I., fire at the Station nightclub that killed 99 people Feb. 20 during a Great White concert was filed April 22 in U.S. District Court for the district of Rhode Island

Attorney Ronald Resmini filed the 100-page personal injury lawsuit on behalf of three clients; two survived the fire and the other is the family of a victim. Among those named in Resmini's suit are club owners the Derderian brothers; the band; tour manager Dan Bichele: band management company Manic Music; label Knight Records: Anheuser-Busch: pyrotechnics manufacturer Luna Tech: American Foam: the town of West Warwick; the state of Rhode Island: state fire marshal Irving J. Owens: album WHJY Providence, R.L.: WHJY parent Clear Channel Communications: Triton Realty, the real-estate company that owns the land; and "John Does 1 through 100," which is a provision to add other defendants to

the suit at a later date. Resmini says he filed at the federal level to determine jurisdiction in the case. "We want to see where it's going to end up, state or federal, particularly as it pertains to liability." Resmini says. "Somebody's got to do it, and I got tired of waiting on everybody else." Ed McPherson, attorney for Great White, says that although he was not

aware of the federal lawsuit. "I don't made it clear she would like all of think it makes much difference in regard to liability or damage. And federal and state courts are pretty equal in how quickly they get to trial. A federal filing seems to circumvent the chief judge in the state court [Judge Alice Gibney], who has

these lawsuits to be coordinated."

McPherson tells Billboard he believes about a dozen civil suits have been filed at the state level. Defendants named in the lawsuits filed in state court include the Derderian brothers, Great White, the town of

West Warwick, Anheuser-Busch, and Luna Tech. No criminal charges have been

brought against anyone, including the band and the club owners. "I believe the attorney general's office is being very careful," McPherson says, "I know the grand jury is still

Publisher Fred Rose

impanelled and they're working very diligently in going over the evidence. Just because no charges have been filed doesn't mean they won't be."

As for Resmini and his federal lawsuit. "my best hopes are to see that there is some money out there to take care of these people,"

# Prolific Songwriter Felice Bryant Dies At 77

NASHVILLE-The songwriting community lost a legend with the passing of Felice Bryant. The 77-year-old songwriter died April 22 at her Gatlinburg, Tenn., home following a battle with cancer

During four decades, Bryant and her husband, Boudleaux-who died in 1987—had their songs recorded by many top acts, among them the Beatles, Tony Bennett, Simon & Garfunkel. Grateful Dead, Dolly Parton, Elvis Presley the Reach Roys Count Basie Dean Martin, R.E.M., and Ray Charles. Their catalog includes such classics as "Wake Up Little Susie" and "Bye Bye Love," both recorded by the Everly Brothers; "Raining in My Heart, recorded by Buddy Holly; and "Rocky Top," which was adopted as the Tennessee state song in 1982.

" 'Rocky Top' defines Tennessee and brings people together," Tennessee Governor Phil Bredesen says, "Mrs. Bryant's work will forever be a part of They eloped two days later the Volunteer State. A BMI writer, Bryant's

accolades include membership in the Country Music Hall of Fame and the Nashville Songwriters Hall of Fame. The Bryants earned a total of 59 BMI Pon. Country, and R&R awards. Born Matilda Genevieve

Scaduto, Bryant grew up in Milwaukee. In 1945, she was working as an elevator attendant when she met Boudleaux Bryant, a young musician who was visiting from Georgia.

heard their song "Country Boy" and placed it with Lit-

tle Jimmy Dickens, who made it a hit in 1949. After moving to Nashville, the Bryants formed Showcase Music in the mid-'50s before signing a contract with Acuff-Rose Music Publishing that included reversionary rights, which were unheard-of at that time.

Known mostly for cowriting with her husband, Bryant scored a self-penned hit with "We Could." The couple only record-

ed one album as performers. 1979's A

Touch of Bryant BMI president/CEO Frances Preston says. "When Felice began her career, it was unusual for a woman to succeed as a songwriter. She pushed through the glass ceiling and left a space for future generations of talented women.

In 1966, the Bryant publishing rights reverted to their ownership, and they established House of Bryant Publications. The couple moved to Gatlinburg in 1978, where they owned and operated the Rocky Top Village Inn.

Bryant's survivors include two sons, Nashville real-estate executive Dane Bryant and BMI executive VP Del Bryant.

# Sony Invests In New Microprocessor

BY MATTHEW BENZ

NEW YORK-Sony Com.'s music division swung to an operating loss in its latest fiscal year. Meanwhile, Sony said it is investing 200 billion ven (\$1.7 billion) during the next three fiscal years to manufacture a new microprocessor that will power its next generation of devices for music, movies, and other applications.

The investment by Sony Computer Entertainment (SCE) and Sony Corp. is another step in the parent company's creation of a "broadband network." Sony envisions a future in which its music, movie, and games are accessed by a range of devices-made by its own electronics and computer divisions.

"Digital consumer electronics and network products to eniov various broadband applications in homes-such as games, movies, music, and digital broadcasting-will play a leading role in the future, together with the evolution of the PC," says Ken Kutaragi, president/CEO of SCE and executive deputy president of Sony Corp. IBM and Toshiba are part-

Meanwhile. Sony's music division reported an operating loss for the fiscal year ended March 31 of 8.7 billion yen (\$72 million), compared with income of 20.2 billion yen (\$167 million) the year before. Sony recorded restructuring charges of \$190 million for a 1.400-person reduction in work force, the closing of a U.S. manufacturing facility, and the consolidation of distribution facilities outside the ITS Despite slow music sales, the division's revenue fell only

1% to 636.3 billion ven (\$5.3 billion); on a constant-currency basis, it actually increased 1%. U.S.-based Sony Music Entertainment, which generated 72% of the division's revenue, saw sales rise 6% as it manufactured more DVDs for the pictures and games divisions.

Sony projects a further decrease in the music division's sales in the current fiscal year but also a return to prof-

itability, as the benefits of restructuring set in and talentrelated expenses decline.

# **ExecutiveTurntable**



for Shout! Factory in Los Angeles.

sales director of Empire Musicwerks

sales manager of Pickwick Records.

Cheryl Gehbauer is named man-

ager of video production and pro-





lett is named senior VP of internapromotion for Artemis Records. tional for live Records in New York. She was president of Zomba PUBLISHING: Alison Smith is pro-Records Canada. moted to senior VP of performing Shawn Amos is named VP of A&R rights for BMl in New York, She

He was executive director of the BROADCASTING: Lisa Dollinger is Quincy Jones Listen Up Foundation. Anne Chwat is promoted to chief promoted to senior VP of worldethics and compliance officer for wide corporate communications BMG in New York. She also continfor Clear Channel in San Antonio ues as VP of legal and business affairs. She was senior VP of radio mar-Martin Basart is named national keting and communications.

Andy Anderson is named senior in Hallandale, Fla. He was national director of partnership marketing for American Urban Radio Networks in New York. He was urban and Canadian advertising director motion for Lava Records in New for Billboard.

was VP of performing rights.

### German Parliament Passes EU Copyright Directive that protection technologies may not be circumvented. Any

BERLIN-Germany's federal parliament passed the European Union's directive regulating copyright law in the information society April 11, making it

only the fourth country in Europe-after Denmark, Greece, and Italy-to do so. Despite considerable efforts on the part of the

hardware industry to defeat their passage, record companies and music publishers pushed through some key points. For example, a private copy remains not only admissible but is also subject to payment: German consumers pay levies for private conving on the purchase of a blank audio cassette (0.06 euros [\$.07] per hour), blank video cassette (0.09 euros [\$.10] per hour), video recorder (9.21 euros

[\$10.05]), CD burner (7.50 euros [\$8.18]), and scanner (8.18 euros (\$8.931). The new law, which takes effect in June, also stinulates

one offering technologies to crack copy-protected music CDs is subject to prosecution, as are media provid-

ing instructions on how to crack protected music CDs. Gerd Gebhardt, chairman of German record industry association BPW, welcomes the legis-

lation. He says the record industry's efforts in "protecting what can be protected [and] paying for what cannot be protected" have largely been implemented in this law. Both German Music Publishers' Assn.

managing director Heinz Strob and Thomas Stein president of RMC's Germany/Switzerland/Austria region, complain that the new law fails to stigmatize private copies made

from illegal sources. Stein welcomes the new law: "It is the responsibility of the government to help the music industry in a way that enables the industry to help itself."

# ARTISTS & MUSIC



COMING HOME: Ric Ocasek, Elektra Entertainment Group's (EEG) newly named senior VP of A&R, is nothing if not loval. Elektra was the first label he ever set foot in as a young man looking for his big break in music. "I was 21. It was 1970. I came to New York from the Midwest, and I thought you could just walk into a record company and give them your tape," Ocasek says in an exclusive interview about his new post.

"So I tried to do that, and Elektra was the only label who let me in," he continues. "I rememher the girl's name. Shelly Snow, who saw me. I don't even



know if they called it 'A&R' back then, but she closed her door, lit a joint. and I thought. Jesus, I'm in heaven here and then we listened to [my] songs and I exited. I didn't get the deal, but it was nice to have the experience."

Flash forward to 1978, and Ocasek's group the Cars is one of Elektra's top acts. By the time the band released its last studio album. 1987's Door to Door, the Cars had sold more than 20 million albums in the U.S., according to the Recording Industry Assn. of America. (Ocasek also recorded two solo albums for Geffen in the mid-'80s )

Through his Cars tenure and beyond, Ocasek has produced scads of acts, including Bad Brains, Lloyd Cole, Weezer, Nada Surf, Hole, No Doubt, and Bad Religion, so it's no surprise that EEG chairman/CEO Sylvia Rhone came calling

"Sylvia phoned me and said, I have a wonderful idea, let me run it by you," Ocasek says. "We went to lunch and discussed it. It's something I never thought about or imagined. But 1 thought, 'I like Sylvia a lot. This will be a great

way to hear a lot of great music and maybe find something in the havstack. I'll be in the office at my own discretion, I've never had an office iob before . . . then there's waking up earlier than 12, I can't do that. Sylvia's not making me do that." " She's also not making him work exclusively for Floktra: Ocasek stresses that he's still able to produce acts not on the label.

For her part, Rhone tells Billboard she was looking for someone with a unique perspective. "I have tremendous respect for Ric as an artist and producer of great taste," she says, "Having not had any previous label experience. he gives Elektra a fresh pair of ears and a new look to the A&R process. I am confident he will make an indelible contribution to the creative vision of the company."

Ocasek says he hasn't signed anyone to Elektra vet, but he's on the hunt for things that "are different. I have an interesting view of the music I get that's probably quite a bit different from most A&R folks, since I've been on the stage and written hundreds of songs. I'm looking for acts where the general sound and genre is already intact. They should already be good. they should already have their own style . . . I'm also not doing this just to find productions: there are only so many records I can produce a war without going nuts

Don't expect to see him lurking at the back of clubs in search of the next big thing, because he says plenty of music finds its way to him. "I don't think I would be on a mission to scout out things, although I'd go see things that I think are good. But I couldn't stand the smell of going into a bar every day. I don't even drink anymore. I can't imagine going in there and having to run out to have a cigarette."

Regarding his own musical career, Ocasek says he still makes music and is, in fact, working on a solo record. "It's a pretty artistic one that I might just put out on the Internet. I don't want to return to the pop world as a performer. I don't think I could, because I don't think anyone would be interested. I don't want to go out and worry if the record company is going to push it and if it will get airplay. I can still do records, and it's OK if it's just for a few."

## **Blur Roars Back After Four Years**

U.K. Act Left No Worse For Side Projects, Loss Of Founding Member BY NICEL WILLIAMSON

LONDON-One rumor had it that Blur was making a world-music album. Another held that the hand's seventh set would be a dance record. The actual recording, Think Tank, is neither, Instead, Blur has delivered radical modern rock that juxtanoses sonic invention with some of the sweetest pop tunes that frontman Damon Albarn has ever written.

We're in love with melody," Albarn notes. "But I think we're also adventurous musically. This is the first record where those two elements have

truly come together. Due May 6 worldwide (via Virgin in the U.S. and EMI in Europe). Think Tank is a key release for the former Brit-pop champions, whose battle for chart supremacy with Oasis reinvigorated the U.K. rock scene in the mid-1990s. It is the band's first album as a trio, following the departure of guitarist/founding member Graham Coxon. It also marks Blur's return from the lengthy

four-year sabbatical that followed the release of 1999's 13.

Think Tank also comes on the back of considerable speculation about the band's future, fueled by Albarn's recent nursuit of several successful side projects, including film soundtracks: hiphop/dance act Gorillaz; his own record label. Honest Jon's: and African fusion album Mali Music.

This has caused some to question his continued commitment to Blur, but Albarn insists that his extra-curricular activities have enabled the hand to come back stronger than before, "You have to go out and find your sense of identity as a musician," he notes. "I'm still looking for that, and I expect that I'm going to spend my whole life doing it."

EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth also

\$29,888

believes that Albarn's activities away from Blur have contributed to the band making

the most impressive album of its career. The first thing that struck me when we heard the material was how vibrant and different it was," he says, "It was obvious that the songwriting had been energized by the success of Damon's other projects.'

Virgin U.S. VP of global marketing Stacy Conde agrees, adding that "this record brilliantly combines the classic punk energy of Blur with undeniable, remarkable growth. This album shows a band that is

stronger than ever. The band began recording Think Tank in late 2001 in London as a quartet, before Coxon's departure in June 2002. His guitar playing has survived on one cut, "Battery in Your Leg.

"We weren't fighting. But Graham got to a position where he just wasn't comfortable with me calling the shots," Albarn explains.

The trio of Albarn and the band's longstanding rhythm section of Alex

James (bass) and Dave Rowntree (drums) continued work on the album in Morocco, Finishing touches were added at the end of 2002 at Albarn's home in Devon, Production is by Blur and Ben Hillier (Elbow/Tom McRae). with additional production by William Orbit and Norman "Fatbov Slim" Cook on a number of tracks.

Lead single "Out of Time" went to radio here and abroad April 15. It is accompanied by a video directed by John Hardwick that depicts a female marine serving on a U.S. warship in the Persian Gulf.

The band will evenly divide its time between the U.S. and Europe, where the hand will tour extensively.

We think this album is going to be incredibly successful," Wadsworth says, "The company is fired up all over the world on this one



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For All Of Ou

peared, she says, "I didn't really care because I was going to give that time to the baby anyway. Then the baby Check Out was a year old and my voice still wasn't back, and I freaked out." During that time, she says, it was "too depressing" to even pick up a guitar. "At some point, it started eating away

at my self-esteem. But in a sense, missing something The Dopes she had previously somewhat taken for granted was an eye-opener for Cash, "I found that I really wanted la singing career. I And that was a great thing, actually; a profound experience. I wanted to sing just for the joy of it.' The ordeal ultimately helped her in

the recording of Rules of Travel. "I

MARK STANICH . BU-05 CASTA \$1902T, MARKICA BY 11405 TEC 718.425 1100

retro. I'm glad to be with Capitol."

journey toward the creation of her lat-

el in 1998, then frighteningly lost

her voice; it took more than two

years in yocal therapy for it to return

to its previous strength and quality.

The problem originated with vocal

polyps caused by hormones during

her pregnancy with her now-4-year-

The downtime grew from a frus-

tration into an identity crisis for

Cash, who worried that her career

was over When her voice first disan-

old son, Jake.

didn't have the anxiety about singing "I know big labels are dinosaurs that I had before I lost my voice," she and everything's changing," Rosanne says, "I felt more accepting of myself," Cash says, "but at the risk of sounding Cash wrote or co-wrote eight of the

album's 11 tracks; she recorded it in She's particularly grateful for the New York with her husband/produclabel's forbearance during the long er John Leventhal who she says "had est album Rules of Travel, released a real vision that March 25, It's her first album in 10 Ithe albuml should years, with the exception of 1996's 10 draw from all eras Song Demo, which had been her first of my career, plus and only project for Capitol until now. the newness of Cash began work on Rules of Trav-

where I am right now. I feel it's not as navel-gazing as some of my records in the past. I'm not working out anger or regret so much [now] as [I am] liv-

ing out the questions." The album features vocal collaborations with Sheryl Crow, Steve Earle, and her father, Johnny Cash, and includes songs written by Jakob Dylan, Joe Henry, and Marc Cohn. Cash looked to other writers a little more for this project explaining "I was really sick of my own thoughts. I wanted to interpret someone else's thoughts. It turns out we were all thinking the same things.

The pairing with her legendary father on "September When It Comes" is, Cash says, her first real duet with him, even though they have recorded together before. The song, which Cash and Leventhal co-wrote, is about mortality. Cash says. "It was partly about my dad, because his health had started to degrade around the time I wrote that song. It was the first time I ever had to deal with a parent's mortality." Still, she says, she

asked her father to sing with her: "I didn't want it to look like a gimmick." Once Cash finally did ask her father, he told her he'd have to read the lyrics

before he'd agree to do it. "He's an artist through and through," she says. laughing at the

memory. Rick Camino, Capitol's senior director of marketing, thinks Rules of Trangl has "broad appeal" and says the first step in the label's marketing plan was "reintroducing her to the trade-media, radio.

and retail." In January, Capitol hosted a showcase for Cash in New York and also had her perform at a triple-A radio convention in Hawaii.

Calling Cash "a hybrid artist who doesn't have an obvious radio format," Camino says the first single, "Rules of Travel," is being worked to triple-A and Americana stations. Capitol wants to cross the record to AC or going to be beating down top 40's door," she says with a laugh

In the mid- and late '80s, the Grammy Award-winning Cash was a consistent country radio hitmaker for her then-label, Columbia, notching nine No. I singles, including "I Don't Know Why You Don't Want Me" and 'Runaway Train." Today, she no longer feels much kinship with country radio. "I don't even know what the rules are there fanymore l." She notes that "an entire musical generation has come and gone" since her last country hit.

Beyond radio, Camino says the label's marketing plan "is motivating the consumers." To that end, the label lined up TV appearances for Cash during the album's release week, as well as an appearance on National Public Radio's All Things Considered, Cash is also being featured on syndicated radio shows The Cutting Edge, This Week in Americana, and World Cafe, as well as in specials on XM Satellite Radio and Music Choice. "The goal here," Camino says, "is just to get the music in front of an adult audience.

# **Orrico Attempts Transition** From Christian To Pop

While many a pop star has embraced religion and recorded Christian albums later in their careers, fewer do it the other way around. Stacie Orrico aims to bridge the gap between her Christian fan base and her newfound pop fame with her eponymous Forefront/Virgin set, released March 25

Orrico first made a name for herself in the Christian music market on Forefront Records, Her first two albums—Genuine and Christmas Wich-were successful on the Chris. tian charts, with Genuine debuting at No. 6 on the Top Contemporary Christian Albums chart.

Managed by Britt-Huston Ham of Nashville and New York-based Britt Huston Entertainment, the 17-yearold Seattle-born, Denver-raised artist was working on her next Forefront set when fellow EMI label Virgin came calling.

"Sitting where I am, it's rare that vou come across a star-especially one so young and ready to grow, producer/Virgin chairman/CEO Matt Serletic says. "With her Christian background being based in gospel. it was a natural fit."

In addition to Serletic, Orrico worked with producers Dallas Austin, the Underdogs, Anthony Dent. and Eddie Hustle, among others. Serletic and Austin co-produced lead single "Stuck

When I left the writing session, I didn't think it would make the

record." Orrico says of the single. "It's crazy that people are enjoying it so much. To promote the album, which de-

buted at No. 4 on the Top Contemnorary Christian Albums chart and No. 59 on The Billhoard 200 Virgin set up a string of appearancesincluding one on MTV's Total Request Live April 3-radio interviews, and meet-and-greets with industry tastemakers As for walking the fine line be-



tween Christian and pop, Orrico thinks the two genres have more in common than most people think. "The Chris-

tian market is smaller, but it does well. Working on this record made me respect the Christian genre even

more," she says. "Everything in Christian music is based on the calling, while mainstream is more about having a hit record, so the motivation is different." To that end, Orrico and company

crafted a set that both of her audiences could embrace. "We definitely created a record for both genres," the singer says. "I wanted to make sure that my existing fans would accept it, as well as grow with my new audience."



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UNEARTHED



## Writers, Execs, Scholars Get Light, Serious, Historical At EMP

BY ROBERTA CRUGER

SEATTLE—This year's Pop Conference at the Experience Music Project (EMP) included more than 30 panels covering such topics as technology, techno, Delta and Chicago blues, Chicano punk, Afropop, glamrock and disco, Jazz vs. rock, and post-Sept. 11, 2001, protests,

post-sept. 11, 2001, protests.
Some 500 people gathered here
April 10-13 to participate in the second annual conference at Paul G.
Allen's noted museum. The event
brought together music journalists
and academics to discuss alivas
and academics to discuss alivas
including a remaining and for other
including a remaining and for other

including sampling and fan clubs.
Writers from Rolling Stone,
bet.com, and The New York Times
gathered with professors and grad-



uate students from scademic institutions ranging from Cornell Uniuterity and the University of California at Berkeley to the University of Liverpool, representing various departments, including American studies, communications, and sociology, Musicians, producers, and authors of books on such artists as Mudgh Waters, Selena, and Kurt Cobain also participated in the mix.

"it's less formal than academic conferences and more risk-taking than industry events," explained event organizer Eric Weisbard, head of the education department at EMP. The former editor of Spin hopes these different worlds find common ground at the event.

Author Greil Marcus Lipsticher Proces, Mysfery Trömi bunchet che Proces, Mysfery Trömi bunchet che conference with a keynote that addressed the conference theme, "Skip a Beat: Rewriting the Story of Popular Music," referencing the first recording in 1929 of "I Am a Man of Constant Sorrow" and the version from D Brother, Where Art Troug-Stones "Ginner Scheler" to Illustrate the power, pleasure, and promise of pop music.

ise of pop music.

Spanning a century of musical styles—from be-bop to hip-hop—more than 100 presentations were delivered. One, titled "The Pop Star

as Politician: From Belafonte to Bono, Creativity to Conscience," was a paper given by John Street, politics

a paper given by John Street, points professor from the University of East Anglia in Norwich, England, who also writes for U.K. newspaper *The Times*. Serious panels with catchy titles, including "The Real Slim Shady,"

including "The Real Slim Shady,"
"Bruce's Butt," "Supa Dupa Fly," and
"White Noise Supremists," dealt
with complex issues involving race,
ethnicity, and gender.

In an opening session, Ned Sublette of Obadisc Records hit on the conference theme, suggesting that all movements do not necessarily lead to rock n'roll but that popular music leads back to Cuban influence, citing elements of big band songs, the Kingsmen's "Louie Louie," and the Beatles' "Davtringer."

While much material maintained scholarly standards—even running dry on occasion—most of it was engaging. Some was even entertaining and became moving, with heartfelt words about music's source of inspiration.

Amusing highlights included a lunchtime performance by Jon Langford (the Mekons, the Waco Brothers) called "A Sorry Life in the Punk Rock Trenches," interspersed with commentary on the business and hilarious anecdotes. Another crowd pleaser was the Ego Trip Experience, featuring the humorous banter of five journalists who write for magazines (Vibe, XXL) and selfpublish books, such as The Big Book of Rap Lists, spinning a wheel full of such hip-hop questions as "Will the real new Tupac please stand up?" The program committee, which

consulted on presentation selections, included such notables as Robert Christgau (Village Voice), Robert Walser (UCLA), Kelefa Sanneh (The New York Times), Ann Powers (EMP curator), and faculty from Princeton University, Smith College, and George Washington University.

"Jazzed" to bring these diverse worlds together. Weisbard expects the conference to grow, based on enthusiastic responses. We can away with a real sense of how many strong visions of music are out there, which is true to the spirit of popular music now." It was a entiment echoed by attendees from academia, journalism, and munications, pleased to find a shared sense of community.

The modestly priced admission of \$5(33 for museum members) gave access to the museum and conference receptions. But with three panels running simultaneously, attendees had to juggle sessions, slipping between rooms to catch everything.

EMP hosted the event in collaboration with KEXP (90.3 FM) and the University of Washington's school of music.

# **Nordeman Leads Dove Winners**



Nichole Nordeman, who is expecting her first child in August, was the evening's top winner, taking home seven Doves

Though other industry gatherings have seen a decline in attendance this year, registration was on at the Cospel Music Asan.'s (CMA) annual Gospel Music Asan.'s (CMA) annual Gospel Music Week convention, held April 52 to 10 in Asabrille. The therms of the convention was "Zeal With Knowledge." The week's activities featured several concurrent seminars, including the Crivitatian Music and Weber Retailers seminar, and the Managers, Agents, and Promoters Seminar.

The confab concluded April 10 with the 34th annual Dove Awards at the Gaylord Entertainment Center. Nichole Nordeman was the big winner, taking home seven Doves, including honors for songwriter, female wealist, and both song of the year and popt/contemporary song for "Holy," which she co-wrote with Mark Hammont.



Perennial favorite Michael W. Smith won six Dove Awards, including his third for artist of the year and his first in the male vocalist category.



Gathered at the Southern gospel reception are, from left, the Gospel Music Assn.'s (GMA) Joy Fletcher, Terah Crabb Penhollow, Asron Crabb, and president John Styll; Bill Gaither; the GMA's Jason Crabb, Adam Crabb, and Mark Lowry; and Clear Channel's Paul Emery.



GMA president John Styll congratulates Third Day on winning its third consecutive Dove Award for group of the year and rock recorded song of the year for "40 Days." Pictured, from left, are Third Day's Brad Avery and Mac Powell, Styll, and the band's Tai Anderson, David Carr, and Mark Lee.

## ARTISTS & MUSIC



COLLATERAL DAMAGE: Christian retailers have generally exercised a fair amount of caution before stocking mainstream acts on their shelves. Just when they may have begun feeling comfortable embracing a more diverse catalog, controversy erupted when Wind-up Records act Evanescence told an Entertainment Weekly reporter in

rather colorful language that it no longer wanted to be distributed at Christian retail (Billboard, April 26). Wind-up recently pulled Evanescence's debut album, Fallen, from the Christian Booksellers Assn. (CBA) market, where it was being distributed by Provident Music Distribution.

Darrell Hodges, music buyer for the 115store Lifeway Christian chain, says he's confused by the band's attitude because he has read previous interviews with the band in a Christian publication that had the group saying things that were "totally opposite" to what was printed in Entertainment Weekly. Wind-up band 12 Stones is being dis-

tributed by Provident. And Believe, the forthcoming set from new Wind-up act Big Dismal—to be issued May 6 is going to CBA via Provident.

Will Christian retailers shy away from this or other mainstream release? Hodges says, Lifeway wives such situation on a "project by-groject basis," and the Evansecence Bay won't keep other acts from being accepted at the chain. However, he foresees other retailers becoming more relutant to work with general-market acts because when situaation to like this arise, it's Christian retail that "gets burned. The consumer only knows the relation. They don't know the label. They don't know the distribution company. They just know "I got this at Lifeway or Family [Christian Stores].' It affects us greater than anybody, because we are in direct contact with that consumer."

Questionable content is not often an issue at mainstream retail, but content is at the core of the Christian retail business. Hodges says the Christian consumer views placement in Christian retail as a "seal of approval" and that parents look to these retailers to be a safe hace to

take their kids for music.
Hodges was appreciative of the way both
Wind-up and Provident handled the situation—with detailed lates explaining what happened and how to handle returning product.
Newly appointed Provident Music Group president/CDO Terry Henningis values the trust
Christian retailers place in Provident. Treally
earl find fault in the process wer ViMird-up
west through. he says of determining which
acts to take to CBA. "The band changed is pintack to the complete of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the contraction of the control of the control of the control of the contraction of the control of the con

control numan behavior.

Hemmings says it will be "business as usual" with the Big Dismal release. "I would hope everyusual" with the Big Dismal release. "I would hope everyusual" with the Big Dismal release. "I would hope everyusual" with the Big Dismal release. "I would not a mission with the base of the first basis vs.

trying to tag a particular label or distribution system for an issue like this," he says. "You can't fall it a mistake. Mistakes are different. This is a change in circumstance."

NEWS MOTES: Plus One has signed with Inpop Records and will have an imprint. The group also has a new management deal with Paradigm Management and a new booking agreement with Jeff Roberts & Associates. . . Third Day has signed a worldwide publishing deal with EAII Christian Music Publishing, Its catalog remains with Brentwood Benson Music Publishing.

# by Lisa Collins In The Spirit...

LONG TIME COMING: There's no mistaking it. Vickie Winans is on a mission to debut at the top of the gospel albums chart with her long-overdue Verity Records debut, Bringing It All Together, due in stores May 6.

"I pulled out all the stops," Winans says of the release that ends a near-four-year hiatus from recording. The hired an independent publicist and independent promotions person. In fact, I hired independent everybody and spent about \$150,000 to promote

this record. Bottom line, I want to win, and I am winning."

Currently on a 52-city promotional

church tour, Winans is drawing record numbers. "We've had no less than 1,000 turn out at each setting and up to 4,500," Winans says. "It's just been amazing."

No less amazing are the results at radio, where the album's lead single, 'Shake Yourself Loose,' is in high rotation, thanks to New York-based Verity's two-month advertising blitz, which has kewed in on radio and print.

"This record has received overwhelming success at radio," Verity Records VP Jazzy Jordan reports. "Already, it's No. 1 at WPCC-AM radio in [Washington] D.C., on the two key Sunday morning shows in New York [KISS and WBL5], and it has just taken off across the country, and the video was immediately accepted at BET. where it's in heavy rotation."

"We have every reason to believe she'll come in at No.

1. In fact, she has herself taken 5,000 pre-orders for the
CD during the time spent out on the road. Obviously,

it's a partnership, but a lot of what is happening with this CD has to do with Vicki's business savvy. She's one of the savviest business people I've ever met—totally in charge of her career."

A relentless self-promoter, Winans has been dubbed the hardst-working lady in gospel and has more than 200 bookings a year to show for it. Winans even financed three videos. She says, "When the record hits No. 1, it's going to reflect all of the labor we nut in".

Performing and sharing co-producing credits with her youngest son. Marvin Winans Jr. (formerly of Winans Phase II) made the CD a family affair for the singer, who insists that the I7-track disc is her best yet. She notes that it has something for everyone, from highly stylized contemporary cuts to straight church songs.

"The CD cover is actually a jigsaw puzzle you can take apart and put together to tie in with the title of the album, Bringing It All Together," Winans says. "It's about bringing all of the family together so they can listen together as one entity."

BRIEFLY: Even at 77 years old, veteran gospel singer/proacher Rev. Clay Evans is proving he's slit, it Last month saw the release of his new disc, Still in the Mir., which is also his debut for Blackberry Records. The record—yet another of his "musical testimonies". The record—yet another of his "musical testimonies" traditional googne outlets, Cueste vocalitas include Albertina Walker, the Williams Bros., Jessy Dixon, and Milton Bigghan.

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## McCain Strips Down Sound On First Post-Atlantic Set

BY ANTHONY LA SALA

If Edwin McCain happens to perform a song from his new album, The Austin Sessions, at next year's Grammy Awards, don't expect a stage filled with candles, exotic dancers, and the New York Philharmonic. Don't look for any gitzy, high-priced videos on MTV or VH1 either, McCain says, because "you can build a house for somebody with the money you waste on them."

waste on them."

Over-the-top production, expensive video shoots, and anything that invokes the works corporate that invokes the works corporate part of these days. The Austrn Sessions (which streeted Peb. 25 via ATC Records) is a return to the stripped-down approach and sound the 33-year-old South Carrollian antive was known for prior collan antive was known for prior than the stripped-down approach and sound the 33-year-old South Carrollian antive was known for prior than the stripped of the stripped of

"I had a good time with all the people at Atlantic, but I was a square peg in a round hole after a while," says McCain, whose 1997 release for the label, Misguided Roses, spawned the top 10 hit "I'll Be." "The were interested in me

being a pop balladeer, and that's not my destiny." The new album, the singer's

sixth, was recorded in roughly 20 days, with a few of the songs being cut after the first take. In addition to the bare bones, acoustic feel, Sessions has some fan favorites



from his days on the road, including a cover of Dire Straits' "Romeo and Juliet"

The new album, coupled with the November 2002 release of the DVD Mile Marker Songs & Stories From the Acoustic Highway—which features live performances, behind-the-scenes footage of the singer and his band, old videos, and an entertaining, Southern-

style spoof of MTV's Cribs—serve as gifts to the loyalists who have stuck by McCain since his early days playing on the resort island of Hilton Head in South Carolina.

of Hilton Head in South Carolina.
"The whole package is sort of
saying, 'I'm back doing what 1
originally started out doing,' "
McCain notes. "There were a lot of
people who were a little confused
for a while there, when it was all
big ballads and orchestras."

ong bailans and orenestras.
Constantly on the road, McCain is
in the middle of a five-week tour covering the eastern portion of the U.S.
If the new CD, DVD, and planned
gigs weren't enough to keep him
busy, the artist is also hosting inside
Music With Edwin McCain, his own
syndicated radio show on the Strius
satellite radio oretwork.

Brentwood, Tenn.-based ATC Records is hoping that McCain's work on the road and his other projects, extend his popularity beyond his fan base.

"Obviously our main goal is to reach his faithful audience, but I wouldn't pigeonhole his demographic appeal," label owner Rick Wells says. "Because he is a proven commodity when it comes to writing songs and his other media exposure opportunities, his reach is going to be broad."



# Notes.

THE WANDEREN Jazz is a reflection of life, and life is said to be a journey rather than a destination. Georgia native Lizz Wright, a 23-year-old singer/songwirth, began the journey that led to the release of Salt, her Verve Records debut (May 13), singing and playing piano in her father's church. "At the time, the little jazz leard came from outside my home,



because I was not allowed to listen to jazz," Wright recalls. "I didn't even know that the music was 'jazz'; I just knew that it sounded exciting to me." Not surprisingly, gospel plays a

"The song Salf is about my life," Wright says. When we were recording the aboum. I felt like I was having a hard time finding my own wice and sound, and it was bothering me because I felt like I didn't know exactly what I should be doing. Along the way, I wore this song, and in the process realized that I was a wanderer, waking through life on a journey of self-discovery. I realized that this was OK, and in finding myself I was able to give personality and direction to the entire project.

ROMNY RETURNS: For his N-Coded Music label bow At Last April 22), Ronny Jordan went back to doing what he does best. "My last record (07th Re Record, Blue Note, released 2001) alienated my audience," the quitarist admits. "It was too funity and raw for radio, like I was cooking a stew and put too much spice and pepper in. The new record is a lot more radio-friendly."

At Last finds Jordan in an altogether jazzier mode than he was on his previous release, spinning warm, solid-body guitar me lodies over waves of R&B rhythms, with the occasional backing of a horn section. T realized that the clean, full-bodied realized that the clean full-bodied says, "because it is totally pure there are no lies hidden there." At Last is dedicated to Jordan's late father, Laurence Albert Simpson.

SMOOTH: One of the best-kept secrets in Latin jazz tand one deserving of wider recognition), New Jersey-based Cintron releases its sophomore date, Hit Men (Latin Cool), April 29. The 13-piece ensemble presents a danceable mix of Latin rhythms and jazz improvisations, with bilingual harmony wocals provided by six of the band members.

We don't always fit into a neat slot so it makes it harder for retail. ers to know where to stock us and a more difficult decision for radio to know whether we fit their format." lead vocalist Rocco DePersia admits. "A lot of what Santana plays would be placed wherever we are placed, if he was not considered a pop artist. We do a lot of vocal harmonies that are not usually heard in Latin jazz, plus people can dance to our music. so that allows us to reach out to a wide audience." DePersia says that the current Latin influence in pop music has helped Cintron build its following because "the public is now used to hearing our type of Latin instrumentation and rhythms.

AND: Garage à Trois, the improvisa-

tional funk quartet featuring duitarist

Charlie Hunter, Galactic drummer Stanton Moore, percussionist Mike Dillon, and saxophonist Skerik, bows with Emphasizer (Tone-Cool) April 22. The enhanced CD features live footage of the song "Jimi Was From Seattle," along with footage from the band's recording sessions . . . Guitarist Robben Ford, drummer Vinnie Colaiuta, and bassist Jimmy Haslip follow the debut of their Jing Chi fusion project with Jing Chi Live (Tone Center, April 22). The set was recorded at Yoshii's in December last year. The trio-augmented by keyboardist Otmaro Ruiz-presents both new material and expanded versions of compositions from its initial collaboration . . . In this, the Congress-designated year of the blues, comes a previously unreleased live recording of guitarist Albert King. Titled Talkin' Blues (Thirsty Ear, April 22), the disc includes a 1978 performance interspersed with interview footage.



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BILLBOARD

t's probably the best time in the recent history of the music business to be a strong independent. enthuses Koch Entertainment receident Rob Frank "The majors have had to do some housecleaning, so we've been able to build a strong artist roster, as well as hire some really good people. We think there's going to be continued opportunity for us and everyone else in the independent sector-whether they're labels or distributors





Sugar Hill's Paul

"Our philosophy is to build the company by being able to compete in various niches, such as hip-hop or children's music, where majors don't dominate as much," continues Frank, "Over the last two years, we've become the No. 1 independent, with 44 records charting in Billboard. Just like everyone, we've had piracy problems-especially with some of our hip-hop records-but our net sales have increased well over 100%."

Vanguard Records president/GM Kevin Welk seconds Frank's optimism, noting that "over the last three years, we've grown between 25% and 33% per year, so-despite these rough times-I believe the opportunities are advantageous for independents. Companies such as ours will be able to nurture talented artists that previously were not given the proper attention at the majors." TVT Records senior VP/marketing

Paul Burgess agrees, adding that newly realistic sales goals are caus-



SPOTLIGHT

## ECONOMY NOT ALL BAD FOR INDIE LABELS AS THEY WEATHER THE FADING FADS

#### by Don Waller

ing a proportionate reduction in the size of advances and promotional/ marketing budgets, "Naturally, fewer retailers means smaller sale and distribution staffs. With all these new tools, such as BDS and SoundScan. we're able to focus more and jump In when units are moving from 100 per week to 250 per week. The way to really promote music is through word of mouth, and that takes time."

#### STAYING SPECIALIZED "I'm equally optimistic, but for dif-

ferent reasons," says Sugar Hill Records GM Bey Paul, "First and foremost, as far as trends go, the industry is somewhat diffused right now. There are fewer manufactured superstars and a growing interest in honest music, Singer-songwriters are emerging as a force, and smaller niches seem to be picking up

\*Since our focus is on acoustic music, lots of original songs and real virtuoso players, we've always had a strong following. But younger audiences seem to be finding us and liking what they hear

\*On the flip side, an older demographic is accounting for more and more sales-basically from boomers who've always enjoyed seeking out and championing new music. Now that their kids are growing up and moving out, they seem to be spending their new-found discretionary time and money getting back into music."

#### ARTISTS' ADVANTAGES "I think it's a different feeling for

an artist to be on an independent label now than it was when I first came to America seven years ago," notes Beggars Group executive VP Lesley Bleakley, "because we do practice artist development, and

we do give artists more control." TVT's Burgess agrees that 'artists' mentalities are changing. They don't want to be shackled by enormous costs that are impossi ble to recoup. And, over the last couple of years, indie labels have retained their credibility."

"It's also because the business model for a successful independent is not reliant upon having hits," observes Bleakley. "We can survive on sales of between 10,000 and 100,000. And we tend to weather the fads-such as the boy bands because, once those things fade, we're still there in the background with our solid core audience

"We all understand that downloading and burning are affecting everybody," Bleakley continues, "but our sales were up last year. While we have to make sure we do keep our copyrights and don't give everything away for free, the Internet is a great leveler. You can get something out to a lot of places without spending tons and tons of

money." "You can produce records for a lot cheaper now because of digital technology," adds Burgess, "Artwork, digital photography, videomaking, editing, even DVD authoring can all be done cheaply on a desktop computer. If we can make

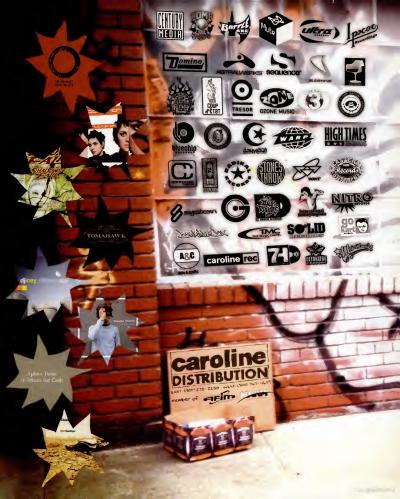


TVT's Bungess



a quality digital video for \$10,000 and distribute it on the Internet and have it seen by tens of thousands of people, that's a whole lot better than the current situation of spending 20 times that much and having to compete with hundreds of videos for a spot on one of the video channels' playlists. There'll be a big market for all this in the future for indenendent companies

After surveying the current landscape, Koch's Frank sounds a historical note: "I was reading about how the record business was in the doldrums during the Depression, until Decca Records came out with a new pricing structure and really revitalized the business. There've been several times in history when we've gone through periods of massive change, and this is just another one of those periods. You have to remember that all the majors are is a coljection of former independents Atlantic, Elektra, A&M, Island, Def Jam, Mercury."





# **DVD Brings** Dividends

Distributors That Tested The Waters Early Are Catching The Wave Of DVD Biz

#### by CHRIS MORRIS

t's difficult to overstate the sales impact of the DVD format these days. "Explosive' is actually an understatement," says Ryko Distribution president Jim Cuomo.

Even as CD sales have flattened and then plunged, the digital video format, with its enhanced picture and sound, has been embraced by consumers, and more and more independent distributors are looking to DVD to offset the sagging audio bottom line. For the indies.



Bayside's Bill Baumann



it's the format of the moment, and it's a winner. Some distributors got in on the

ground floor, Ryko was an early adapter, via its partnership with Chris Blackweil's Paim Pictures. Cuomo recalls, "When there was no penetration to the public for machines yet, we were already

developing product. Chris Blackwell had a vision about DVD and video which is still a righteous one to this day. We got out way in front of the thing. To boot, Chris had all the anime stuff, the Manga line. At one point, we were doing between \$5 million and \$6 million (in sales), and it almost quadrupled overnight when anime went ka-boom. Ryko and Paim parted ways two years ago, but Ryko has maintained

its commitment to DVD via deals with Plexifilm (which just released the Wilco documentary I Am Trying to Break Your Heart) and Blue Underground. Cuomo says, "By all means, when you're a distributor, to say that you're just a music distributor anymore is a flawed way to go forward. There's a need for you to

be able to prosper in both arenas."

Navarre Entertainment Media's proprietary Navarre Home Entertainment division got off to a quick start a couple of years ago when it released Toby Halicki's "B" carchase classic Gone in 60 Seconds. Navarre senior VP/GM Steve Pritchitt notes, "That's selling hetter than ever now. It's close to 400,000 units."





Navarre VP of business affairs Jim Colson adds, "It was a great start, because it was a huge success. It gave us a jump start into that business. We've picked up a few more lines since then. Since September, when Navarre Entertainment Media took over manage ment of the home-entertainment division, we've tried to step up the momentum a notch. We've been actively seeking titles, actively looking at doing deals and recognizing that that was the big piece Continued on page 20

# Indie Retailers Have More Questions Than Answers

Global Events Encourage A More Open-Store Policy

by TODD MARTENS

or 18 years. Joe Lambert and his wife have run the Creative Music Emporium on a heavily trafficked intersection in San Francisco, The respected store has maintained a hip-hop/R&B focus, a genre that continues to dominate the Billboard charts, but with U.S. album

sales declining at a steady pace of

about 10% per year, Lambert is

finding it difficult to sustain his pos-

itive outlook. "I'm an optimist, but, when I look down the road. I can't project how things are going to play out," Lambert says. "If you look at economic downturns, a lot of times the little guy gets weeded out first. I think this is one of the few times retailers of all sizes have been affected. The cumulative effect of the bootleg, the illegal downloading and the overpricing of CDs is

A quality specialty retailer has long been able to fly under the radar with a niche focus that caters to die-hards and collectors. Yet, whether a store's emphasis is on vinyl, punk, jazz, dance or hip-hop, the economic downturn that was accelerated by the terrorist attacks of Sept. 11, 2001, has forced spe-

starting to take its toll.

effects of the U.S.-led war on Iraq.

#### CURRENT EVENTS "We see ourselves as a global

company with a global base," Woiclk says, "but in a nationally fervent environment like we're facing, we've had a number of French and German customers e-mail us to check out every place that has shows, and you need two unobstructed exits to have an in-store. It's such a good promotion to have shows at our store. This is going to hurt everyone in the L.A. punk

Slower sales have forced Gaudry to relocate to a smaller storefront



Rock & Roll Collectibles' Turnbull makes a wind offer

"I've had to become more and more specialized in punk and hardcore. I'm trying to avoid all the mainstream stuff. People ask for it, but I'm trying to make sure everything I have is hard to find."

-Jean-Luc Gaudry, Head Line Records

cialty retailers to make critical changes to their business models. Concerns, not surprisingly, outweigh solutions, with more questions being raised daily

Chicago's Dusty Groove, which focuses on soul and lazz, or, as owner Rick Wojcik says, \*music by dead people and a handful of new and unusual artists," has actually seen sales increase 20% over the iast 12 months. But, with the world's contentious political environment, Wojclk realizes things may change quickly. In fact, Wojcik notes that Dusty Groove, which sells about 90% of its product via the Internet, has already felt the

and tell us they can't shop with us anymore. Other things will come with the war, like increased shipping rates, which will really hurt us

Jean-Luc Gaudry, who runs L.A.'s Head Line Records, is also concerned about the war, as much of his store's nunk and hardcore selection is imported from Europe, but it's the tragedies at clubs in Chicago and Rhode Island that had

an unexpected impact on his shop. We've had more than 400 shows since 1995, but our last show got shut down by the fire marshal," Gaudry says. "Since the accidents, the fire department has

on the same block, and, with the L.A. arrival last year of indie behe moth Amoeba Records, Gaudry has also had to narrow his focus "I've had to become more and

more specialized in punk and hardcore," Gaudry says. "I'm trying to avold all the mainstream stuff, People ask for it, but I know Amoeba is going to have it, so I'm trying to make sure everything I have is hard to find." Conversely, New York's popular

dance destination Eightball Records has been hawking DJ equipment and accessories to withstand the downturn, and Dusty Groove is looking at ways to expand its inventory. The store began in 1996 as an online-only venture, a fact that Woicik says makes it easy to branch into new product. Dusty Groove is starting to stock DVDs and recently opened a sister Web site to sell comics and graphic novels.

#### WORLDWIDE WEB

If we had started as a brick-Continued on page 20

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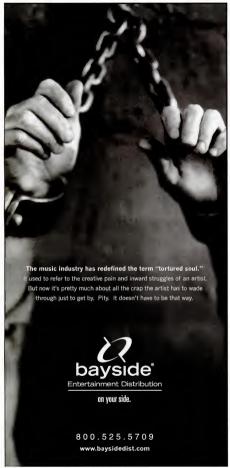
AN FRANCIECE

BEATTL

WASHINGTON, DC







## DVD DISTRIBUTION Continued from page 18

of what Navarre could offer as an entertainment company that we didn't have a lot of."

RED Distribution also stepped through the door early and sold 600,000 units of Eaglevision's Up in Smoke tour DVD. It has since handled a diversity of music and non-music DVD from imprints like Ground Zero and Redline; its offerings run from concert videos and extreme-sports titles to Latin and martial-arts product.

audio labels, has also operated a proprietary U.S. video line, Koch Vision, since 1999; it recently formed a new DVD outlet, Koch Lother Films, with Fox Lother founder Richard Lorber, Additionally, Koch-distributed labels like Epitaph, Righteous Babe and Moonshine have been bringing strong DVD titles to the table.

"We feel that we've got the mechanism in place," Rosenberg says. "We just need to bring in the product through the pipeline that we have, and that's what we're doing increasingly."

"By all means, when you're a distributor, to say that you're just a music distributor anymore is a flawed way to go forward. There's a need for you to be able to prosper in both [music and DVD] arenas."

Jim Cuomo, Ryko Distribution

RED president Ken Antonelli says of the company's growth in DVD, "few short years ago—maybe two-and-ahalf, three years ago—it represented maybe 2% of our business. It'll probably end up being almost 15% of our business. Koch Entertainment Distribu-

tion's experience with DVD has been similar to RED's. Koch president Michael Rosenberg says. "We had a 25% increase in our net sales, Of that increase, 20% to 25% was from video, DVD and VHS-primarily DVD. So far already this year we're seeing that VHS is flat but DVD is taking off even more. DVD as a percentage of our business already increased dramatically in the first two months of this year and is up considerably over jast year, in terms of overall volume Koch, which has its own family of

och, which has its own family of

Bayside Entertainment Distribution has also been reaping DVD seles benefits with ines like BCJ, and a seles benefits with ines like BCJ, and the BCJ a

Surveying his own company's success in the field. Bayeside VP of sales and marketing cleen Dever sums up the indices' experience with DND: "It's got to be up 100%, in 2003, It was good last year but his year it's almost overwhelming. One label in particular we methy and of our growth and all of our growth sear is going to be in DVD."

## INDIE RETAILERS Continued from page 18

Continued from page 20

and-mortar store, we would have ided in a few months. 'Wojcik says. 'Even in a city like Chicago, with 3 million people, only 37 million and the chance that all of those 37 are going to find us is very sim. Online, you'll have the 2,000 record. We've been a lond by things that don't cost amything, like search engines and user groups.'

The Internet has also boosted the vinyl-only Rock & Roll Collectibles in New Orleans. Dick Turnbull, the owner of the 17-year-old French Quarter outlet, says the Web has saved him from a slide in tourism and the rise of LP reissues.

"Ten years ago, I could sell Badfinger's Straight Up for \$150 to \$200, and now we have a copy for \$40 that nobody wants because its demand was killed by reissues." Turnbull says. "Additionally, we used to have people coming from Europe and Japan on a regular basis to buy from us in wholesafe quantities and resell. With the economy and currencies. With the economy and currencies, things have changed. So we have our own Web site, and I go to the post office twice a week, with at least 10 packages each trup."

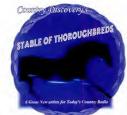
Yet some, like Lambert, are resisting the urge to go online or significantly expand inventory. While he's been selling some hiphop DVDs, Lambert is sticking, almost stubbomly, to a pure brick-and-mortar music store.

"My wife and I pride ourselves on our music selection." Lambert says. "I'm fighting and trying not to become a lifestyle store. I know its a way to increase your margins, but I don't want to become a gadget store, I don't want to be a buttique, I don't want to be a toy store, and I don't want to be a video arcade."

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# The Best Of Independent Music

The chart recaps in the Independent Music Spatlight cover the IZ-month period starting with the April 13, 2006, Sunse, through April 5, 2003. The recaps are limited to little not sold by a major distributor. Ownership lets to a major conglomerate do not disqualify in the constraint of the conformation of the disqualify at the conformation of th

Most of the recaps in this Spotlight are based exclusively on pointof-sales information compiled by Nielens SoundScan. Recaps for The Hot 109 Singles & Tracks and Hot R&BHIP-Hop Singles & Tracks categories use a combination of Nielens SoundScan sales Tracks categories use a combination of Nielens SoundScan sales tens, and playlist data from non-monitored radio stations surveyed by Billiboard. Respon for the Hot Country Singles & Tracks and Hot Latin Tracks categories are based exclusively on Nielens Broadcast sales registered during each week they appear on the chart.

Latin Tracks categories are based exclusively on Nielsen Broadcast Dada Systems arighty information. This receive credit for airplay or Dada Systems arighty information. This receive credit for airplay or are later picked up by major distribution. In those cases, sittles receive credit for points only while being sold independently. Examples of that would include Sean Pauls. "Gimme the Light," on the Hot 100 and Hot R&B Singles & Tracks recaps, which was originally released on VF and later picked up by Aldantic, and John Tesh. "A Deeper which was originally released to the property of the property o

on Dirty Down and one after the title was picked up by Artemis. This year, we add recaps of Top Electronic Albums and Hot Country Singles & Tracks. After a one-year absence in favor of Hot 100 Singles Sales, we once again bave recaps for the Hot 100 Singles & Tracks.

# Top Independent Albums Pos. TITLE—Artist—Imprint/Label

.....

- 1 THE FALLOUT -- Default -- TVT
- 2 THUG MISSES—Khia Featuring DSD—Dirty Down/Artemis
- 3 KINGS OF CRUNK—Lil Jon & The East Side Boyz—BME/TVT
- 4 THIS SIDE—Nickel Creek— Sugar Hill 5 ALLEY: THE RETURN OF THE YING
- YANG TWINS—Ying Yang Twins— ColliPark/In The Paint/Koch 6 WORLD WRESTLING
- 6 WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (SOUNDTRACK)—Jim Johnston— Smack Down!/Knch
- 7 THE PLACES YOU HAVE COME TO FEAR THE MOST— Dashboard Confessional—
- 8 GUESS WHO'S BACK?—50
- 9 FAR SIDE OF THE WORLD— Jimmy Buffett—Mailboat 10 IMAGINE—Eva Cassidy—Blix
- Street
  11 THE WRAITH: SHANGRI-LA—
  Insane Clown Posse—
- Psychopathic/D3/Riviera 12 IICONS—Naughty By Nature—
- 13 START STATIC—Sugarcult— Ultimatum/Artemis



- 14 REGGAE GDLD 2002—Various
- Artists—VP 15 VANS WARPED TOUR 2002
- COMPILATION Various
  Artists—Side One Dummy

  16 N.Y.C. UNDERGROUND PARTY
  5—Louie DeVito—
- Dee Vee/Musicrama 17 WAIT FOR ME—Susan
- Tedeschi—Tone-Cool/Artemis 18 HALOS & HORNS—Dolly
- 18 HALOS & HORNS—Dolly Parton—Blue Eye/Sugar Hill 19 LOST IN SPACE—Aimee
- Mann—SuperEgo/United Musicians 20 LDUIE DEVITO'S DANCE FACTORY—Louie DeVito— Dee Vee/Musicrama

#### Top Independent Album

Pos. IMPRINT (No. of Charted Titles)

- 1 TVT (4) 2 DIRTY DOWN (2)
- 3 IN THE PAINT (13) 4 BME (2)
- 5 VAGRANT (6) 6 SUGAR HILL (2)
- 6 SUGAR HILL (2) 7 SIDE ONE DUMMY (4)
- 8 DEE VEE (3) 9 D3 (6)
- 1D SMACK DDWNI (1)
- 12 FDNDVISA (6)

- 13 MAILBOAT (1) 14 VICTORY (4)
- 15 ANTI- (5) 16 BLIX STREET (3) 17 MATADDR (7)
- 18 ULTIMATUM (1) 19 VP (1) 20 COLLIPARK (1)

## Top Independent Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 KOCH (22) 2 TVT (7)
- 3 ARTEMIS (13) 4 EPITAPH (16)
- S SUGAR HILL (3)

## Top Billboard Hot 100 Titles

Pos. TITLE-Artist-Imprint/Label

- 1 WASTING MY TIME—Default—
- 2 GIMME THE LIGHT—Sean Paul—VP
- 3 MY NECK, MY BACK—Khia Featuring DSD—Dirty Down/ Artemis
- 4 FEELS GOOD (DON'T WDRRY BOUT A THING)—Naughty By Nature Featuring 3LW—TVT
- 5 SAY I YI YI—Ying Yang Twins— ColliPark/In The Paint/Koch

## Top Billboard Hot 100 Labels

ε

D

Pos. LABEL (No. of Charted Tities)

- 1 TVT (2) 2 VP (2)
- 3 ARTEMIS (1) 4 KDCH (1)

## Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 KINGS DF CRUNK—Lil Jon & The East Side Boyz—BME/TVT
- 2 ALLEY: THE RETURN DF THE YING YANG TWINS—Ying Yang Twins—ColliPark/In The Paint/ Koch
- 3 THUG MISSES—Khia Featuring DSD—Dirty Down/Artemis
- 4 LDVE MACHINE—Sir Charles Jones—Mardi Gras 5 IICDNS—Naughty By Nature—TVT
- 6 GUESS WHO'S BACK?—50 Cent—Full Clip
- 7 MACK 10 PRESENTS DA HDOD—Mack 10 Presents Da Hood—Hoo-Bangin'/D3
- 8 LIVIN' LEGEND—B.G.—Chopps City/In The Paint/Koch 9 THIS IS THE LIFE I LEAD—Daz
- Dillinger—OCF/Free/D.RG.

  10 DAT'S HDW IT HAPPEN TO'M—
  DAT HOW IT HAPPEN TO'M—
  - Da Headbussaz—FE/Hypnotize Minds/Street Level

- 11 THE TRIALS AND TRIBULATIONS OF RUSSELL JONES—Of Dirty Bastard— D3/Philara
- 12 BACDAFUCUP: PART II— Onyx—Other Peoples Money/In The Paint/Koch
- The Paint/Koch

  13 SPECIAL EDITION—Infamous
- Mobb—IM3/Landspeed

  14 WELCOME TO THE DOPE
- HDUSE—The Dayton Family—In The Paint/Koch
- 15 THUG MISSES—Khia Featuring DSD—Dirty Down 16 WILD GRFMLINZ—Nature—
- Casino/Sequence

  17 TRU DAWGS—C-Murder—
  D3/Riviera
- D3/Riviera

  18 REVOLVERLUTION—Public
  Enemy—Slam Jamz/In The
- Paint/Koch

  19 TRIPLE 6 MAFIA PRESENTS DJ
  PAUL UNDERGROUND VOL.
- 16: FOR DA SUMMA—DJ Paul—D-Evil/Street Levei 2D STILL UP IN THIS S#\*+I—
- 2D STILL UP IN THIS S#\*+I— Frost—Hit A Lick/Koch

Top R&B/Hip-Hop Album Imprints

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Pos. IMPRINT (No. of Charted Titles; 1 IN THE PAINT (13)

2 BME (1) 3 DIRTY DOWN (2)

- 4 MARDI GRAS (1) 5 TVT (1)
- 6 FULL CUP (3) 7 D3 (5)
- 8 CDLLIPARK (1) 9 HDO-BANGIN' (1) 10 IM3 (1)

#### Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 KOCH (15) 2 TVT (3)
- 3 ARTEMIS (1) 4 MARDI GRAS (1)
- 5 STREET LEVEL (7)
  Hot R&B/Hip-Hop Singles &

### Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 GIMME THE LIGHT—Sean Paul—VP
- 2 SAY I YI YI—Ying Yang Twins— ColliPark/In The Paint/Koch 3 MY NECK, MY BACK—Khia
- Featuring DSD—Dirty Down/Arter 4 REALEST NIGGAZ—50 Cent Featuring The Notorious B.I.G.—G-Unit
- 5 FEELS GOOD (DON'T WORRY BOUT A THING)—Naughty By Nature Featuring 3LW—TVT



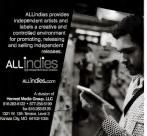




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#### Hot R&B/Hip-Hop Singles & Tracks Labels

- Doe 1 ADEL (No. of Charteri Titler)
- 1 VP (3) 2 KOCH (3) 3 TVT (3)
- 4 G-UNIT (2)
- 5 ARTEMIS (1)

#### **Top Country Albums**

Pos. TITLE-Artist-Imprint/Label

- 1 THIS SIDE-Nickel Creek-
  - Sugar Hill
- 2 HALOS & HORNS-Dolly Parton-Blue Eye/Sugar Hill 3 ROOM TO BREATHE-Delbert
- McClinton-New West 4 JERUSALEM—Steve Earle-
- E-Squared/Arternis 5 NOW AGAIN-The
- Flatlanders-New West 6 SIOETRACKS-Steve Earle-F.Sougred/Artemie 7 KENNY ROGERS LOVE
- SONGS-Kenny RogersonO/Madacy 8 EA5Y—Kelly Willis—Rykodisc 9 CRAZY: THE DEMO
- SESSIONS-Willie Nelson-Sugar Hill 10 COUNTRY FAVORITES—Various
- Artists-Madacy

- 11 THE COLOR OF ROSES-Lorrie
  - Morgan-Image 12 REDNECK FIDOLIN' MAN-The
  - Chartle Daniels Band-Blue Hat/Audium/Koch 13 STEAL ANOTHER DAY-Steve
- 14 I LOVE IT-Craig Mordan-Broken Bou
- 15 ANTHOLOGY-John Anderson-Audium/Koch
- Top Country Album Labels
- Pos. LABEL (No. of Charted Titles)
- 1 SUGAR HILL (4) 2 NEW WEST (3)
- 3 ARTEMIS (2)
- 4 MAOACY (4) 5 KOCH (5)
- Hot Country Singles & Tracks
- Pos. TITI F.\_Artist.\_Imprint / ahai
- 1 ALMOST HOME—Craig
- Morgan-Broken Bow 2 MINIVAN Hometown News VFR
- 3 I WANT MY MONEY BACK-Sammy Kershaw-Audium
- 4 I'O LOVE TO LAY YOU DOWN-
- Daryle Singletary-Audium

- 5 HARD CALL TO MAKE\_/ Michael Harter-Broken Bow
- Hot Country Singles & Tracks
- Pos. LABEL (No. of Charted Titles)

s

- 1 BROKEN BOW (4)
- 2 AUOIUM (6) 3 VFR (4) 4 DREAMCATCHER (1)
- 5 SUGAR HILL (3)

## **Top Latin Albums**

- Pos. TITLE \_Artist\_imprint/Label
  - 1 UNA LAGRIMA NO BASTA-Los Temerarios-AFG Sigma/
  - 2 PERDONAME MI AMOR-Conjunto Primayera-Fonovisa
- 3 LA REINA OEL SUR-Los Tidres Del Norte-Fonoviso 4 NO ME SE RAJAR-Banda El
- Recodo—Fonovisa 5 EL NUMERO 100-Ramon Avala Y Sus Bravos Del Norte-Freddie
- 6 EN VIVO: OESOE LA PLAZA EL PROGRESO OE GUAQALAJARA—Joan Sebastian-Musart/Balboa



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- 8 GREATEST HITS-Los Bukis-Fonovisa
- 9 MAS DE MI ALMA-Marco Antonio Solis-Fonovisa
- 10 LAS ROMANTICAS DE PANCHO BARRAZA-Pancho Barraza-Musart/Balboa

#### Top Latin Album Labels

#### Pos. LABEL (No. of Charted Titles)

- 1 BALBOA (11)
- 2 FONOVISA (15)
- 3 FREDDIE (6)
- 4 WHITE LION (2) 5 ST. CLAIR (1)
- **Hot Latin Tracks**

Pos. TITLE-Artist-Imprint/Label

- 1 PERDONAME MI AMOR-
- Conjunto Primavera-Fonovisa 2 DEL OTRO LADO DEL
- PORTON-Ramon Avala Y Sus Bravos Dei Norte-Freddie
- **3 CUANDO TE ACUERDES DE** MI\_Mama Antonio Solis\_\_
- Fonovies 4 UNA LAGRIMA NO BASTA-
- Los Temerarios—Fonguisa

- 5 NO ME SE RAJAR-Banda El Recodo-Fonovisa
- 5 GLINIT (1) Hot Latin Tracks Labels
- Pos. LABEL (No. of Charted Titles) 1 FONOVISA (23)
  - 2 BALBOA (9) 3 FREDDIE (2)
  - 5 LATIN WORLD (2) Hot Rap Tracks

Pos. TITLE—Artist—Imprint/Label

A LA SIERRA (1)

- 1 MY NECK, MY BACK-Khia Featuring DSD-Dirty Down/
- 2 SAY I YI YI-Ying Yang Twins-ColliDark / In The Paint / Koch
- 3 GIMME THE LIGHT—Sean Paul-VP
- 4 FEELS GOOD (DON'T WORRY BOUT A THING)-Naughty By Nature Featuring 3LW-TVT
- 5 NO LETTING GO-Wayne Wonder-Greensleeves/VP

#### Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

1 ARTEMIS (1)

- D 2 VP (3) 3 KOCH (2)

Pos. TITLE-Artist-Imprint/Label

1 L'ITALIANO-The Sicilians

2 SOLSBURY HILL—Erasure—

3 THE NEED TO BE NAKED-

HEAVEN-Eyra Gall-24/7/

5 FEFLS GOOD (DON'T WORRY

BOUT A THING) (KELLY G.

Nature Featuring 3LW-TVT

CLUB MIX)-Naughty By

6 SHADOWS IN THE NIGHT-

Brothers/Modern Voices

7 ANYWAY (MEN ARE FROM

8 TROY (THE PHOENIX FROM

THE FLAME)-Sinead

O'Connor-Radikal THE SOUND OF GOODBYE-

Rhythm

MARS)-Amber-Tommy Boy

Perpetuous Dreamer-Nervous

10 IT'S LOVE (TRIPPIN')-Andrea

Brown-Groovillelous/Strictly

Michael Damian-Welr

Amber—Tommy Boy

Artemis

Featuring Angelo Venuto-Nervous

4 TVT (1)

#### Pos. LABEL (No. of Charted Titles)

- **Hot Dance Singles Sales**
- 2 NERVOUS (6) 3 MUTE (1)
- 1 TOMMY BOY (10) 4 RADIKAL (5) 5 ARTEMIS (1)

### Top Electronic Albums

**Hot Dance Labels** 

Pos. TITLE -- Artist-- Impoint / Label

1 N.Y.C. UNDERGROUND PARTY 5-Louie DeVito-Dee Vee/

- Musicram 2 LOUIE DEVITO'S DANCE FACTORY-Louis DeVito-
- Dee Vee/Musicrama 3 SIMPLE THINGS-Zero 7-Quango/Ultimate Dilemma/
- 4 THE RICHEST MAN IN BABYLON-Thievery Corporation Fighteenth Street Lounge
- 5 DJ ENCORE PRESENTS: ULTRA DANCE 02-DJ Encore-Ultra
- **6 ORIGINAL PIRATE MATERIAL** The Streets-Vice/Atlantic 7 ULTRA.DANCE 01-Johnny Vicious-Ultra
- 8 COMMUNITY SERVICE-The Crystal Method-3AM/Ultra

- 9 DANCE MIX NYC VOL. 2-The Riddler-Tommy Boy
- 10 ULTRA.TRANCE:1—David Waxman\_Jittra

### **Top Electronic Labels**

- Pos. LABEL (No. of Charted Titles)
  - 1 MUSICRAMA (5) 2 ULTRA (11)
  - 3 PALM (3)
  - 4 TOMMY BOY (7)
  - **5 EIGHTEENTH STREET LOUNGE** (1)

#### Top Jazz Albums

Pos. TITLE-Artist-imprint/Label 1 IN THE SUN-Jane Monheit-

- N-Coded/Wartock 2 IN BLUE-Karrin Allyson-
- Concord Jazz/Concord **3 MICHAEL FEINSTEIN WITH** THE ISRAEL PHILHARMONIC ORCHESTRA-Michael Feinstein-Concord
- 4 COME DREAM WITH ME-lane Monhelt-N-Coded/Warlock
- 5 PETER CINCOTTI-Peter Cincotti-Concord
- 6 FOR ELLA-Patti Austin-Playboy Jazz/Concord

Continued on page 26



#### TOP JAZZ ALBUMS Continued from page 25

- 7 TALES OF WONDER-Noenna
- Freelon-Concord 8 THE LAST CONCERT-
- Rosemary Clooney-Concord 9 KEELY SWINGS BASIE-STYLE WITH STRINGS-Keely Smith-
- Concord 10 WOOD—Brian Bromberg—
- A440/Rykodisc

Top Jazz Labels s. LABEL (No. of Charted Titles)

- 1 CONCORD (12)
- 2 WARLOCK (3) 3 TELARC (7)
- 4 RYKODISC (1) 5 DIRECT SOURCE SPECIAL
  - PRODUCTS (1)

#### Top Contemporary Jazz Albums

Pos. TITLE -Artist-Imprint/Label

1. STREETWIZE: SMOOTH URBAN JAZZ-Various Artists-Shanachie

- 2 SOMEONE TO LOVE YOU-Kim Waters-Shanachie
- 3 OUT OF THE BLUE-Maysa-N-Coded/Wariock
- 4 INFINITE LOVE 811-
- Masque-Meek
- 5 LOVE'S SILHOUETTE-Pieces Of A Dream-Heads Up 8 DRIVE-Russ Freeman-
- Peak/Concord 7 IN DEEP...Marion Magriows...
- Heads Un 8 BOTH SIDES-The Braxton
- Brothers-Peak/Concord
- lanis Ensemble TENORS-John McDermott/ Anthony Kearns/Ronan Tynan-Music Matters
- 7 THE VERY BEST OF THE IRISH 8 BEST OF CLASSICAL MASTERPIECES—Various

9 WNUA 15TH ANNIVERSARY

KKSF/Rykadisc

EDITION-Various Artists-WNUA 10 KKSF SMOOTH JAZZ

SAMPLER FOR AIDS RELIEF

Top Contemporary Jazz Label

Top Bittboard Classical

50 Albums

Pos. TITLE-Artist-Imprint/Label

1 BEST OF 2S CLASSICAL FAVORITES-Various Artists-

2 DREAMING—Andre Rieu— Savov/Denon

3 BEST OF CLASSICS FROM THE

MOVIES-Various Artists-

4 GOD BLESS AMERICA: UNITED

5 TCHAIKOVSKY: NUTCRACKER

WE STANDI-Various Artists-

HIGHLIGHTS-Various Artists-

Direct Source Special Products

6 AN AMERICAN COMPOSER IN

CONCERT—Tim Janis—Tim

Pos. LAREL (No. of Charted Titles)

1 SHANACHIE (6) 2 CONCORD (4)

3 HEADS UP (3) 4 WARLOCK (2)

5 MEEK (1)

Madacy

Madam

St. Clair

VOLUME 13-Various Artists-

- Artists-Madacy 9 2S TRANQUIL CLASSICS-Various Artists-Vox Classics/
- 10 LORD OF THE RINGS: SYMPHONY NO.1-John De
- Meli-Madacy

# The Billboard Classical 50

Pos. LABEL (No. of Charted Titles)

- 1 MADACY (7) 2 ST. CLAIR (9)
- 3 DENON (1)
- 4 DIRECT SOURCE SPECIAL PRODUCTS (2)
- 5 TELARC (8)

#### Top Pop Catalog Albums Pos. TITLE-Artist-imprint/Label

1 CHRISTMAS

- EXTRAORDINAIRE-Mannheim Steammiller-American Gramaphone 2 NICKEL CREEK-Nickel
- Creek-Sugar Hill 3 A CHARLIE BROWN CHRISTMAS-Vince Guaraldi-
  - Fantasy BILLBOARD MAY 3, 2003

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- 4 HAPPY HOLIDAYS-Various
- Artists-United Audio 5 CHRONICLE THE 20
- CREATEST HITS\_Creedence Clearwater Revival-Fantasy 6 A FRESH AIRE CHRISTMAS
- Mannheim Steamroller-American Gramaphone
- 7 SDNGBIRD-Eva Cassidy-Blix Street 8 CHRISTMAS-Mannheim
- Steamroller-American Gramaphone
- 9 ALL EYEZ ON ME-2Pac-Death Row/Koch
- 10 CHRISTMAS LIVE-Mannheim Steamroller-American Gramaphone

#### Top Pop Catalog Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 AMERICAN GRAMAPHONE (6) FANTASY (2)
- 3 SUGAR HILL (1)
- 4 UNITED AUDIO (1) S BLIX STREET (2)
- Top Pop Catalog Labels
- Pos. LABEL (No. of Charted Titles)
- 1 AMERICAN GRAMAPHONE (6)

- 2 FANTASY (2) 3 SUGAR HILL (1)
- UNITED AUDIO (1)
- 5 BUX STREET (2)

#### Top World Music Albums

Pos. TITLE-Artist-Imprint/Label

- 1 ALONE IN IZ WDRLD-Israel Kamakawiwo'Ole—Big Boy/
- Mountain Apple Company 2 SEAN-NOS NUA-Sinead
- O'Connor-Humminghird/ Vanguard 3 BUDDHA-BAR IV-David
- Visan-George V
- 4 THE VERY BEST OF THE IRISH TENDRS-John McDermott/ Anthony Keams/Ronan Tynan-
- Music Matters **5 THE IRISH TENDRS: ELLIS** ISLAND-Anthony Keams/ Ronan Tynan/Finbar Wright-
- Music Matters 6 VAREKAI-Cirque Du Soleil-Circus Du Solell
- 7 MUSIC DETECTED—Deep Forest-Red Ink
- 8 EVANGELINE MADE: A TRIBUTE TO CAJUN MUSIC-Various ArtIsts-Vanguard
- 9 CELTIC CHRISTMAS-Various Artists-Dart

D 10 CONGO TO CUBA-Various Artists-Putumavo

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2

ε s

- Top World Music Labels Pos. LABEL (No. of Charted Titles)
- 1 MDUNTAIN APPLE COMPANY
- (2)
- 2 MUSIC MATTERS (2)
- 3 VANGUARD (2) 4 GEDRGE V (3)
- 5 PUTUMAYO (7)

## Top New Age Albums

Pos. TITLE-Artist-Imprint/Label

- 1 ROMANTIC MELODIES-Mannheim Steamroller-American Gramaphone
- 2 THE POWER OF LOVE-John Toch\_Garden City
- 3 A THOUSAND SUMMERS-Tim Janis-Tim Janis Ensemble 4 SHARING THE SEASON 4-
- Lorie Line-Time Line 5 SACRED WELL-2002-Real
- 6 HEALING GARDEN MUSIC-RELAXATION—Roland Hanneman-Madacy Special Products/Madacy
- 7 ACRDSS AN OCEAN DE DREAMS-2002-Real Music

- 8 GUITARRA DEL FUEGO-Johannes Linstead-Real Music
- 9 HERITAGE COLLECTION: VDI
- 3-Lorie Line-Time Line 10 LIVEI-Esteban-Daystar

## Top New Age Labels

- Pos. LABEL (No. of Charted Titles)
- 1 AMERICAN GRAMAPHONE (1)
- 2 GARDEN CITY (2)
- 3 REAL MUSIC /71 4 TIM JANIS ENSEMBLE (1)
- 5 TIME LINE (2)

#### **Top Kid Audio Titles** Pos. TITLE-Artist-Imprint/Label

1 YUMMY YUMMY—The

- Wiggles-Lyrick Studios 2 CHILDREN SING FOR **CHILDREN: 25 CHRISTMAS**
- SDNGS-Various Artists-United Audio/United Multimedia 3 BOB THE BUILDER: THE
- ALBUM Soundtrack BBC Koch 4 CHRISTMAS SING-A-LDNG-
  - Wonder Kids-Madacy

- 5 SKIDADDLEI-Buck Howdy-Prairie Dog 6 GDD BLESS THE U.S.A. -
- KIDS SING SDNGS FOR AMERICA-St. John's Childrens Choir-Madacy Kidst/Madacy
- 7 KID'S SILLY SDNGS SING-A-LONGS-Wonder Kids-Wonder Workshop/Madacy 8 KINDERGARTEN SING &
- LEARN: 17 SDNGS WHAT KIDS NEED TO KNOW TO SUCCEED-Various Artists-Wonder Workshop/Madacy
- 9 KIDZUP: ...AND IT'S CHRISTMAS: SDNGS FOR THE HOLIDAY SEASON -- Wendy Wiseman-Kidzun 10 KIDZUP: BEST TODDLER
- TUNES-Wendy Wiseman-Kidzup

## Top Kid Audio Labels

Pos. LABEL (No. of Charted Titles) 1 LYRICK STUDIOS (1)

- 2 MADACY (5) 3 UNITED MULTIMEDIA (1) 4 KOCH (1)
- 5 PRAIRIE DOG (1)

Continued on page 28



#### CHARTS

Continued from page 27

#### Top Reggae Albums

Pos. TITLE-Artist-impoint/Label

- 1 REGGAE GOLD 2002—Various Artists-VF
- 2 ME U WANT-Ken-PI-Caribbean Gold
- 3 STILL BLAZIN-Capleton-David House/VP
- 4 DIWALI: GREENSLEEVES RHYTHM ALBUM #27-
- Various Artists-Greensleeves 5 SOCA GOLD 2002-Various
- Artists-VP **6 RAGGA DANCEHALL ANTHEMS** 2002-Various Artists-
- Greensleeves 7 GHETTO DICTIONARY: THE ART OF WAR-Bounty Killer-VP

- 8 THE SEAT GOES ON-Tanto Metro & Devonte-Shocking Vibes/VP
- STRICTLY THE BEST: VOL. 20 Verious Artists VE
- **GHETTO DICTIONARY: THE** MYSTERY-Bounty Killer-VP

## Top Reggae Labels

Pos. LABEL (No. of Charted Titles)

- 1 VP (20)
- 2 GREENSLEEVES (8)
- 3 CARIBBEAN GOLD (1) 4 JAMDOWN (3)
- 5 J&D (1)

#### Top Blues Albums

Pos. TITLE—Artist—Imprint/Labe

1 WAIT FOR ME-Susan

- Tedeschi-Tone-Cool/Artemis 2 ROOM TO BREATHE-Delbert
- McClinton-New West 3 NOTHING DEDSONAL -- Colhors McClinton-New West
- HOT & SASSY-Peggy Scott-Artams-Miss Butch/Mardi Gras
- S GET THE BILLESI ... Various Artists-NARM
- TALKING TO STRANGERS Shemekia Copeland-Alligator
- 7 SO IT'S LIKE THAT-Joe
- Ronamacca\_Medalist
- 8 BLUE MOON-Robben Ford-Concord
- 9 CAN'T LOOK BACK-Coco Montoya-Alligator
- 10 STORIES-John Mayall and the
  - Bluesbreakers-Eagle/Red Ink

### Top Blues Labels

Pos. LABEL (No. of Charted Titles)

- 1 ARTEMIS (4)
- 2 NEW WEST (2) 3 ALLIGATOR (13)
- MARDI GRAS (1) 5 NARM (1)

#### **Top Gospel Albums**

Pos. TITLE-Artist-Imprint/Label

- 1 PRAISE IS WHAT I DO-Shekinah Glory Ministry-Kingdom
- 2 DUETS-Doug & Melvin Williams-Blackberry/Malaco 3 NORODY BUT YOU -- Norman
- Hutching\_IDI 4 CHURCHIN' WITH DOTTIE-Dottie Peoples-Atlanta Int'l
- BEHIND THE VEIL: MORNING GLORY 2-kranita Rypum-
- Shekinah International 6 SEND A REVIVAL-Keith "Wonderboy" Johnson & The
- Spiritual Voices-World Wide 7 TURN IT AROUND-Elder Jimmy Hicks And The Voices Of
- Integrity-Amen 8 I OWE YOU THE PRAISE-Georgia Mass Choir-Savoy/
- 9 MEET THE EMMANUELS-The Emmanuels-DoRohn 10 COME FLY WITH ME-Luther

Malaco

Rames\_Atlanta Int'l

#### Top Gospel Labels

Pos. LABEL (No. of Charted Titles) 1 MALACO (5)

#### 1 GARDEN CITY (1)

- 2 INTEGRITY (5)
- 4 TRIBE (1)

Integrity

S LIGHT (1)

## 10 MERCY: LIVE FROM DUBLIN-Eoghan Heaslip-Hosanna!/ Top Contemporary Christian

2 ATLANTA INT'L (3)

Top Contemporary Christian

Tesh-Faith MD/Garden City

2 BLESSED—Various Artists—

Hillsong Australia/Integrity

PRAISE-Clint Brown-Tribe

5 HILLSONG WORSHIP SERIES:

Artists-Hillsong Australia/

AMAZING LOVE—Various

Williams- Bajada/Light

Fitts-Hosannal/Integrity/Word

**B LAKEWOOD LIVE: WE SPEAK** 

Artists-Hosannal/Integrity

HEART 2-Various Artists-Vertical/Intagrity

7 I WILL BOW TO YOU-Bob

TO NATIONS-Various

9 OPEN THE EYES OF MY

3 NOBODY BUT YOU-Norman

Hutchins-IDI

4 ONE NATION UNDER

Hillsong/Intagrity

6 VANESSA-Vanassa

1 A DEEPER FAITH-John

3 KINGDOM (1)

4 DOROHN (3)

S MEEK /31

- Pos. LABEL (No. of Charted Titles)
- 3 JDI (1)

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# TOURING

# **Blue Man Group Takes Its Show On The Road**

LOS ANGELES-Blue Man Group attracts 1 million people annually to its four combined stage productions in Las Vegas, New York, Chicago, and Boston. Now, in launching its first full-blown tour, the act wants to add color to the concert business.

Supporting the Blue Man Group album The Complex (which streeted April 22 on Lava Records), the tour begins April 26-27 at Indio, Calif.'s Coachella Valley Music and Arts Festival. Eight theater shows, promoted by Clear Channel Entertainment will follow through June 2 at the Keller Auditorium in Portland, Ore. There are plans to take the road trip-also called the Complex-on a 40-date amphitheater run in July and August.

Average ticket prices are \$30-\$35. The dates will feature singer Tracy Bonham, who performs on two tracks on The Complex.

PUTTING IT ALL ON THE LINE Known for engineering innovative sounds during its stage shows-such

as a mallet smashing a piano-Blue Man Group creators are investing much time and money to ensure that the rock tour lives up to the ensemble's visionary reputation.

"We spent everything that we accumulated in the last two years," says Blue Man Group originator Chris Wink. He insists-without revealing specifics-that this is just a slight exaggeration of the resources that went into the Complex. "We spent everything we had to make this our best next show. We're doing 40 more dates in July and August. so our hope is to be in black rather than red ink . . . But we're lucky that we have the day jobs of our the-

ater [productions]. Speaking on behalf of other group originators Phil Stanton and Matt Goldman, Wink says that "most bands don't take 50 weeks to build a show . . . our record label thinks we're crazy."

Trying to get across just how intricate the Complex will be, Wink says that at one point a holographic image of a jellyfish will swim across a number of video monitors that have had their glass screens cracked. At another time, dragonflies will appear to swarm the stage. Seven drummers will be incornorated into the act.

"After 30 years of doing rock'n'roll shows, this is the most refreshing and challenging project I've come across in years," Complex production designer Marc Brickman says. "[Blue Man Group's commitment to the music world is really staggering.

Brickman-who has supervised the onstage look for tours by such notable acts as Pink Floyd, Paul McCartney, Nine Inch Nails, and No Doubt-says that he so believed in the Complex striking audience gold that he packed up and moved from Malibu, Calif., to live in New York during the months he was laving out

Brickman says the six-truck production, 12-member band, and three Blue Man Group performers (who will vary throughout the tour



four cities. Its innovative concert tour will visit such markets as Indio, Calif., and Portland, Ore. The original Blue Man Group members-who are not part of the touring company-are, from left, Matt Goldman, Phil Stanton, and Chris Wink.

but will not include Wink. Stanton. or Goldman) is a big project for theaters. But the Complex is falling within a standard 8 a.m. to 5 p.m. load-in and three-hour load-out

time, so crew costs are manageable. While "the guys have definitely gone to the wall [with the expense]. they've all worked really hard to make every penny count," Brickman says. "They should come out OK. I'm hoping this will tour for years and be accepted by the music community."

#### SOMETHING NEW TO SEE

One obvious question regarding the tour's concept is whether those people familiar with Blue Man Group's current productions can get something fresh out of the Complex. Wink says that the worry of naving for the same thing twice is likely clouding buyers' minds in New York and Chicago. Complex tickets are moving slower in those cities than tickets at fresh markets, such as the now-sold-out May 18 date at the Warner Theater in Washington, D.C.

"Other places, like Seattle, Portland, and Denver-we've never been there before, so I think that people are clamoring for any version of Blue Man that they can get their hands on," Wink says. "But for Chicago and New York, the challenge is to get people to understand that this has nothing to do with the theatrical show." Granted, signature Blue Man

Group elements will be infused into the rock show, such as the performers' deadpan sense of humor and use of unique instrumentation-for example, their invented "airpole" (an antenna that is whooshed through the air). But Brickman says that what stands out to him in prepping the Complex is "this is great music. It

really moves like a rock'n'roll show." Blue Man Group's debut album, the instrumental Audio, has sold

414,000 units since its December 1999 release, according to Nielsen SoundScan, And Larry Webman, VP/agent at the act's booking agency Little Big Man, is confident that attention for the Complex album will spill over into the tour. The video for The Complex's first single. "Sing Along"—which features Dave Matthews Band—is currently airing on VH1, and the track "The Current will run in ads for the upcoming

film Terminator 3. Also, the Blue Man Group has locked in a string of promotional

spots in April and May on The Tonight Show With Jay Leno, Late Night With Conan O'Brien, and Live! With Regis and Kelly, among other TV programs. "All of this is happening at once:

There's the album coming out, the single. Like any other band, there's going to be more awareness," Webman says, "Theater is what people know [Blue Man Group] for. But we have to convince people that [the Complex) is different.

Fostering another family show is an exciting premise for Webman, who hopes the wide appeal of the Blue Man Group's stage shows will translate to the Complex. As proof that this goal can be reached, he points to his having to skip some cities on the tour's initial routing because the markets lacked a large enough theater.

The audience range for this is so big," Webman says, "We can make

an amazing tour. For Wink, the Complex shows are a natural progression for Blue Man Group, since its mission is to take risks within the entertainment world.

"You've got to keep reinventing vourself. You've got to keep surprising yourself," Wink says. "You don't want to be predictable. You want to wake up and think, 'What's the most exciting thing to do?' Well, this is it."

### IEG/Billboard Tour Sponsorship Roundup Debuts ing in touch with the deal-mak-

Recognizing the vital importance of corporate sponsorships in the concert industry-both as a vehicle to help underwrite tour expenses and as a much-needed revenue stream for venues via naming-rights deals-Billboard's touring section will run a monthly sponsorship chart in cooperation with IEG Sponsorship Report, the Chicago-based biweekly newsletter covering sports, arts, entertainment, and marketing.

Compiled by IEG Sponsorship Report senior editor William Chipps and coordinated by Billboard senior editor of touring Ray Waddell, the IEG Tour Sponsorshin Roundun, below, will feature information on tour and venue sponsorships, estimated fees, and the agencies/executives behind the deals. Since IEG began analyzing spon-

sorships more than 20 years ago. the value of that business has soared by hillions of dollars. The IEG Tour Sponsorship Roundup in Billboard will provide timely, pertinent information regarding key movers and shakers in the liveentertainment sponsorship game

and important deals taking place in the coming months. We keep our finger on the pulse of this industry by constantly stay-

ers, and as a result we stay on top of any trends," Chipps says. "Companies are obviously keeping a closer eve on their budgets these days, given the economy, but they're still spending money on sponsorships and still see sponsorships as a viable alternative to

traditional media. The chart is not intended to be comprehensive in nature. Instead. it will focus on unique and trendsetting initiatives in a tough, competitive market, regardless of the size and scope of the artist, tour, venue, or deal. The chart will run

the first issue of every month.

Kristine Gross, strategic alliances and seg-

ment marketing national manager; (an i-

ArtistDirect: RickYorn partner the Firm.

Charles Koch, manager of regional market

ing, and Doug Hoffman, national advertising manager, American Honda; Rob Tonkin, CEC

Postaer & Associates.

Maduting Fartner: Sindy Beekman, VP Rubin

manager, sponsorship co-marketing, AT&T Wireless, Tina Hoffman, VP/account director.

Franket Tom Fuelling, executive VP of finance

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

- 1		
1	Sponser	Tour
	AT&T Wireless AT&T Wireless Services	Pete Yo April-M 26 step
	Honda Civic American Honda Motor Co.	Civic to New Fo Good 6 April-do

Estimated Fee Leverage

und Glory & harlette.

Dixie Chicks North

May 1 - App. 4

\$250,000 Consumers who purchase phone and activate

\$1.5 million

qualified plan receive tickets and artist meet-and greets. Running dedicated Yorn music channel during the month of April Russian reline owers: oring trip to form concert to drive Web-site traffic and commite prospect database. On-site, will tout text messaging by broadcasting song requests and

12 customized Civics; two of the vehicles will be awarded through a national promo touted on dividour com. Also offering early tidset sales through the Web site, Hosting Civic Tour Non-Stop

Iced lea and Lipton lea products at concerts and run in-stone instant-win promo offering VIP passes, CDs, jackets, and other tour merchandise.

Virginia Blake West, marketing director. Pepsi-Lipton Tea Partnership; Sophia Honori Taylor, group account director, Aaron Walton Entertainment: Constance Schwartz, VP. strategic marketing, the Firm,

IEG Compiled by William Chipps, senior editor, IEG Sponsorship Report

MAY 3 Billboo	J BC	DXS	CO	RE
2003 DIIIDOC	II G C C		GROS	SES
ARTISTIS)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	AFTENDANCE/	PROMOTER
ELTON JOHN & BILLY JOEL	Xcel Energy Center, St. Peul April 17	\$2,194,690 \$195/385/\$45	18,162 seliout	Jam Prods.
BILLY JOEL & ELTON JOHN	Bradley Center, Mitweskee April B	\$2,073,705 \$107/\$47	17,647 seliout	Closr Cheesel Entertaisment
ELTON JOHN & BILLY JOEL	Forgodome, Forgo, N.O. April 13	\$1,675,477 \$139/\$74/\$44	22,852 seliout	Jem Prods.
BRUCE SPRINGSTEEN & THE E STREET BAND	ARCO Arena, Sacremento, Celif. April 0	\$1,008,176 \$75/\$49.50	14,285 14,763	Clear Chancel Entertainment
TIM McGRAW	First Unice Spectrum, Philedelphis April 5	\$795,210 \$59 75/\$39.75	15,383 16,118	Clear Chaocel Entertainment, The Messies Group
TIM McGRAW	Nationwide Areas, Columbus, Ohio April 8	\$716,145 \$58.75/\$38.75	15,907 18,000	Clear Chancel Entertailement, The Messies Group
TIM McGRAW	Savvis Center, St. Leuis April 8	8641.676 \$57.75/\$37.75	12,218 13,703	Clear Chansel Entertainment, The Messies Group, in-bour
MOBY	Auditorio Nacional, Mexico City April 7-8	\$558.895 (6,091,950 perios) \$91,74/\$16.51	15,199 17,066 two shows	OCESA Presents, CIE Events
IOHN FARNHAM	Derwent Entertainment Centre, Hobert, Austrelle March 21-23	\$556,712 (\$337,995 Austraken) \$62,64/\$50.89	11,148 11,910 three shows	Glean Wheatley. TelestWorks
PEARL JAM, SLEATER-KINNEY	Cyrithia Woods Mitchell Parillion, The Woodlands, Texas April 8	\$458,280 \$45/\$40	11,660 15,813	Clear Chancel Entertalement
PEARL JAM, SLEATER-KINNEY	Verizon Wireless Amphitheeter, Solma, Texas April S	\$428,004 \$40/\$34	12,218 20,000	Cloer Chaecel Entertalement
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Xcel Energy Center, St. Paul April 20	\$420,873 \$28 50/\$23.50	15,335 selicut	Jem Prods.
ASHA BHOSLE, ADNAN SAMI	Sovereign Bank Arena, Treaton, N.J. April 19	\$370,130 \$150/\$100/\$75/\$40	8.397 7,125	Bahrat Jetwani
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Tellahassae-Leon County Civic Center, Tellahassae, Pla. Merch 22	\$360,683 \$45 75/\$35 75	8,011 seligut	Clear Channel Entertainment
AVRIL LAVIGNE, GOB, SWOLLEN MEMBERS	Bell Centre, Montreal April 11	\$356,391 (\$517,965 Cenedien) \$24 08	14,790 sellout	Gillett Entertainment Group, House of Blues Canada
FOM PETTY & THE HEARTBREAKERS	The Vic. Chicage April 13-14, 18-12, 19	\$343,134 \$49.50	8,932 five sellouts	Jem Prods.
GAITHER HOMECOMING	Bi-Le Center, Greenville, S.C. April 11	\$314,113 \$29.50/\$16.50	14,591 15,462	Cloer Chascel Estertalement
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Von Breun Center, Huntsville, Ale. Merch 23	\$311,246 \$44 75/\$23.75	7,276 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL PLATTS, AMY DALLEY	Teco Arens, Estero, Fla. March 21	\$304,837 \$44.7\$	6,612 meliout	Clear Changel Entertainment
GAITHER HOMECOMING	Pepsi Cester, Osaver April S	\$270,235 \$32,75/\$16,75	8,648 18,017	Clear Channel Entertainment
THE MOODY BLUES	Welk Resort Theatre, Bremsen, Mo. March 16, 15	\$267,186 \$69 50/\$59 50/\$39 50	4,400 two seligues	The Sullivas Co.

\$295,499 \$54,549,546,50,524

\$249,497 539 50/\$18.50

\$249,090 \$30/\$25

\$248,314 \$35,533,50

\$239,782

\$226,950 (\$375,125 Australian)

\$222,985

\$213,278

8,020

8,817

0.853

10.232

7,510 seliout

6.678 malious

8,187

3,013 \*\*Bout

5,430 NVD sellouts

## TOURING

# enue by Ray Waddel

Views...

FOND FAREWELL: On-sales for the Bagles' upcoming Parewell I tour Agency (CAA) and head of CAA's

have been very positive, according to

Eagles manager Irving Azoff. "Most

of the dates are spectacular, "he says." been no effect, other than the odd ones, like everyone else." note than action." Like than action. The control of the control of

music division.

"To be brutally honest, there has



Light says that of 59 shows, only six have any seats left, and those are 85%-90% sold out and should be clean by the time the tour begins. May at the Bi-Lo Center in Greenville, S.C. Bi-Lo Center CM Ed Rubinstein says his building did receive "quite a few inquiries [about refunds], e-mails mostly, but it has died down considerably. Our policy is no refunds, unless the act cancels."

Rubenstein says there "possibly" may be some picketing or protests at his building for the show. "As is typical, we're making an area available to protesters. And we're asking potential protesters who have contacted the building! to write back to us with their name and address, and not many have come back," he says. "We have rules and regulations for anyone protesting a show, one of which is to not interfere with our

And although the uproar seems to have subsided, "we're going on the assumption that it may get a little more active as the show approaches. Both sides have rights here, so I guess it's a healthy exchange in the American way. We'll be prepared."

American way, We II op prepared.
The Chick's March 1 national onsale (which was prior to Maines'
comments) moved 867,000 tickets
worth \$49 million at the box office
during the weekend. The tour concludes Aug. 4 in Nashville at the Gayond Entertainment Center (GEC).
"We had some calls and e-mails, but
we weren't deluged with them," GEC
GM Hugh Lombardi says. "The show
sold out mutekly."

Joan Osborne provides support on the first leg, and Michelle Branch carries those duties the second. The tour works with several different promoters, cutting separate deals in each market. Light says, "The show itself is going to be great musically, and artistically, [the Chicks'] vision will blow people's minds."

Anoff says that of 36 shows, 33 are either sold out or close to it. and dates have been added in several markets. Of those that are not clean, "two of those dates need some pronotion: Charlotte (Colliscum, May 22, in North Carolinal, where we're up against a NASCAR event, and Memphils (the Pyramid, June 71, for whatever reason. To say these dates are slow is relative; they still sold 6.500 the first day."

The better news is that second shows have been added in Atlanta at Philips Arena (May 19 and 20). Houston at Compag Center (June 16 and 17), and Philadelphia at the First Union Center (July 8 and 9). A third concert was added in Boston for the Fleet Center (July 15, 16, and 18). Promoted by Concerts West, the Elect Center (July 15, 16, and 18) are will play 36 dates in early summer, beginning May 9 in Richardson, and the control of the c

Promoted by Concerts West, the Eagles will play 36 dates in early summer, beginning May 9 in Richmond, Va., at the Richmond Coliseum. Eight more dates are set for August: the hand is tentatively scheduled to resume touring in the fall, depending on the status of its new record, which is being recorded for the band's own Eagles Recordings label, "They're so close to finishing the record," Azoff says, adding that the band definitely wants to complete the project before the fall and that a new single, "Hole in the World," may ship during the tour.

WHAT CONTROVERSY Regardless of the backlash at radio and retail after comments about President George W. Bush from Dixie Chicks singer Natalie Maines at a London show, the Chicks' upcoming Lipton-sponsored arena tour is not suffering any lill effects, according to Rob Light.

IAGUADES

50 CENT, CLIPSE

SILVERCHAIR

ANITA BAKER

SHVERCHAIR

SILVERCHAIR

SHVEDCHAIR

50 CENT, BUSTA RHYMES, CLIPSE,

AVRIL LAVIGNE, SIMPLE PLAN, GOB

NEW FOUND GLORY, GOOD CHARLOTTE, LESS THAN JAKE,

LINKIN PARK, MUDVAYNE, XZIBIT,

FOO FIGHTERS, TRANSPLANTS, SPECIAL GOODNESS

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Manage of Blanc Concepts

The Event Group

MA I Contacts

Clear Choos

Clear Channel

John Watsen Mgmt. Trading Post Agency

# **Prince Paul Stays In 'Business'**

Despite Industry Troubles, Rapper/Producer Continues Making Music

BY RASHAUN HALL

Concept albums are often tricky fare, especially in hip-hop. However, weteran producer Prince Paul has been able to create his own niche with his hip-hop-driven concept pieces. He takes on the music industry with his latest, Politics of the Business, his debut for Razor & Tie.

Arriving May 6, Politics is tonguein-cheek commentary on the state of the industry. A follow-up of sorts to his critically acclaimed Prince Armory Phineses (Formy Boy), Politics features a variety of veteran MCs and newcomers, including De La Soul's Trugoy, Gang Starr, Kardinal Offishall, Masta Ace, the Beatnuts, and Black Ice.

"After Prince Among Thieses, the abd said. The spite the critical acidim, we can't sell this record, because you have no single." Thrine Paul recalls. "I remember feeling bad. The rebellious side in me said, 'Oh, that's what you want? Then that's what I'm going to give you." I decided to get a whole bunch of guest artists and [make] this real cheesy keyboard music. This was in 2000. What's really wild is that the



label folded before I could put it out. So the joke was on me in the end, but that was the whole concept. Plus I figured it would be fun to mimic those styles."

When Tommy Boy ended its joint venture with the Warmer Music Group—it confinues as an independent label—Prince Paul found himself without a label. "I was supposed to go to Elektra, but apparently they didn't want me, so it left me kind of open," says Prince Paul, who is booked by Peter Schwartz.

for New York-based the Agency." I had a few offers, but in this day and age where everyone is getting dropped and labels are crashing and burning, the deals I was getting [offered] weren't stupendous. I was at a point where it wasn't about being on a name label but rather who shows interest. Razor & Tie showed a lot of interest."

Although Politics serves as Razor & Tie's first proper album from a rap artist, the label seems confident that it is up for the challenge of marketing a rap album.

ragalaum; Razor & Tie has dipped its toe in the hip-hop market in the past, label product manager Soull fermment soys. We distribute the a Boast label to the soul soul soul soul soul called life Came Form Report, which was based on Milec Nardone's mix show on KNLU los Angeles. Prime Past label in the soul soul soul soul soul soul soul label in the soul soul label in the soul label in the soul label in the soul label in the soul label is considered to label in the soul label in the soul label is label in the label in the label is label in l

"In terms of hip-hop music, a lot of the promotion for it is very similar to what you do with indie rock, especially with an artist like Prince Paul." she adds, "It's hip-hop, but he has a very strong college base. We plan to employ a lot of the same marketing strategishes treet marketing, college marketing, lifestlye marketing, and—specially with Prince Paul—a heavy emphasis on Internet and online marketing."

In a case of life imitating art. Prince Paul had to deal with the politics of the business when bootlegged copies of the business when bootlegged copies of the abums started to surface. To combat the leak, he reshaped the abum to include up of the sequencing, a special hidden we dist of several songs, a change up of the sequencing, a special hidden to the song "Tryme Plys." The abum will also act as a key to a secret Web size where consumers can access exceed with the whole of the song "Trime Plys" It shade where consumers can access exceed when the private of the song "Trime Plys" is shaded to the shaded to the song "Trime Plys" is shaded to the shade

"I don't have a problem with downloading and bootlegging," says Prince Paul, who publishes songs through Prinse Pawl Musick (BMI). "The only problem I have with that Isituation isl that I save it to the label in confidence, and that's when it got out. But the actual bootlegging doesn't really bother me because I come from a school of thought where if I hear an album first and I like it. I will buy the real one. When you download a copy, you're not going to get the real thing with artwork. I don't blame kids for wanting to hear a bootleg, because there is so much horrible stuff coming out. When you lay down your \$15 and you get half a song, that hurts! Before, you could buy records in confidence. I'm pretty confident that people who hear the album will want to pick it up."

# Rhythm, Rap, by Gall Mitchell and The Blues

DUNE OF RHYTHM: Joining the lineup of veteran acts starting independent labels of late (Earth, Wind & Fire: Jeffrey Osborne; Chico DeBarge) is George Duke. His Big Plano Music (BPM) is represented on sister publication Airplay Monitor's Adult R&B chart with "Gues You're

Not the One" (No. 24) from the

label's first project, Face the Music.

"The whole point of doing the label is I wanted to make music the habel is I wanted to make music way I used to make music." Survey laved to make music. Survey ducer, whose last major-label submuvas the 2000 Warmer Bros. set Cool.

"I began this record for Warner Bros. but they were moving in one musical direction and me in another." I got a great exit deal. But ornership is yet important to me now.

It should have been earlier."
Gigging with Duke on Pace the
Music are such players as drummer
John Roberts (Music, Janet Jackson),
acoustic bassist Christian McBride,
and percussionist Lemp Castro. The
band takes listeners back to Duke's
per-R&B, early jazz roots. For exampte, the track 'The black' Hessish
jazz grata Cannonball Adderiey called
"Cannon." The cut even features
some Adderley raps culled from live

Blue Note sessions Duke recorded

with the late musician

through the years.

Handling the los Angeles-based BPM operation is Duke manager Herb Cohen with former Verve exetive McLean overseing national promotion. By fall, the Navarre-distributed label (U.S. and Canada) plans to release two more albums; a live set by Dexter Gordon and one by Al Jarraus with the Gorgo Buker Frio. Both albums are culled from material in Duke's tope woult "exclusible read in Duke's tope woult "exclusible readranged by the provided with artists."

"That's another reason why BPM was started," adds Duke, who hopes



to sign an artist before year's end. He is also set to score the DMX film Newer Die Alone. "I don't want to make this a political thing, but the majors are missing something. There's a large segment of the population who is older and buys music, but it's not being supplied by the labels or raido. I may be over 50, but may be with the supplied with the

WHATEVER HAPPENED TO . . . The artist formerly known as Terence Trent D'Arby returns June 3 with his first set in more than six years. Now using his legal name as well—Sananda Maltreya—the singer/songwriter/producer initially released the 19-track Wildcard!—The Joker's Edition in Europe.

John's Earthon in Europe.

The album—which inlice, and and rode-position of the album—which inlice, and rode-position of the product of the property of the property of the product of the product pro

BENETI UPDATE: Joining Bonnie Raitt in a one-time performance benefiting the Rhythm & Blues Foundation's Pioneer Award honorees (Rhythm, Rap, and The Blues, Billboard, April 26) are R&B leged Ruth Brown, Aslep at the West Ray Benson, and guitarist Jimmie Vaughan. The concert takes place May 28 at the Backyard in Austin.

TRIBUTE: As the industry continues to pray for Luther Vandross, who suffered a stroke April 16, and mourn the death of Nina Simone (see story, page 5), let's not forget another legendary innovator who died: Cholly Atkins. Like the longunheralded Funk Brothers, the famous hoofer (who was one-half of the duo Coles & Atkins) was another behind-the-scenes Motown genius (see Obituaries, page 60). He was the man who crafted the emonth dance routines that added an extra dimension to performances by the Supremes and others. He was a Class Act (his autobiography) whose "vocal choreography" left an indelible mark on pop culture.

#### 1 Week At Number 1 :#: NUMBER 21 OHESTIONS 10 Cent Featuring Nate Dogg 🕏 CAN'T LET YOU GO Fabelous Featuring Mike Shorey & Lil' Mo 9 IN DA CLUE SA Cost S Space Door Featuring Pharmell & Uncle Charlie Wilson S I KNOW WHAT YOU WANT Busta Shymes & Meriah Corey Featuring The Filymode Squad St THE JUMP OFF Lil' Kim Featuring Mr. Cheeks S NO LETTING GO Wayne Wonder S 17 MAGIC STICK Lil' Kim Featuring 50 Cent 12 PUMP IT UP Joe Budden 9 PIMP JUICE Rose Crusher Featuring Killer Mike & T.L. V NEVER SCARED 22 P\*\*\*YCAT Missy "Misdemeanor" Elliott 10 Tatih Kumii S SICK OF BEING LONELY STILL BALLIN 2Pac Featuring Trick Deddy IN LOVE WIT CHU Da Brat Featuring Cherish SING FOR THE MOMENT GOSSIP FOLKS Missy "Misdemeener" Elliott Featuring Ludocris S 23 50 Cost Featuring The Notorious B.I.G. 10 Cent % K GON' GIVE IT TO YA STEP DADDY Hitman Sammy Sam S transcally mannered 24 hours a day, 7 days as week. Songs ranked by number of auditional places and audition with Autorom latener data. 9 Videoche sweigheiter, © 2001, VNU Bass.

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Girlfriend

Pump it Up

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fract service, 129 stations are electronically monitored 24 hours a day, 7 days a we This data is used to compile the Hot R&BHNs Hop Singles & Tracks chart.

# Billboard® HOT R&B/HIP-HOP SINGLES SALES

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### I Care 4 U Play Wit It Respect Ma MED WED WED THE ORD WHO DETAILS THE PARK THE BEST OF T Shine Dn Me Star Work II Meke it Cles

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Kick'n Ass Burry, Burry, Burry secondary, & Music

new-school hip-hop, the exhibition embraces the culture as a whole, not

# Words &Deeds

BME MAKES MOVES: Atlanta-based Black Market Entertainment (BME). home of Lil Jon & the East Side Boyz and Chyna White, continues to get crunk this spring. The independent company is enjoying the success of two new releases-Trillville's "Neva Eva" and Lil Scrapov's "Head Bussa"-with

the emerging style of rap that is steadily growing in popularity. 'Head Bussa' is the first crunk song that comes with a dance," says

BME partner Vincent Phillips, who attributes Lil Scrappy's success to his appeal among high-school and college students. "The big thing is that [Lil Scrappy] came with his own following. They do shows and bring out 1,500 kids. They depict the frustrations of the youth

Phillips says both acts-which are getting airplay across the Southeast as well as in the Midwest-are also benefiting from the recent success of other crunk music progenitors like Lil Jon, Bone Crusher, and David Banner, "Being the same label that has Lil Jon and Chyna White, we felt like [Trillville and Lil Scrappy] fit right in at BME. Everybody's looking for something crunk.

Phillips also revealed that BME is in discussions with several major record companies about entering into a label situation." HIP-HOP ON DISPLAY: Spelman College

in Atlanta is hosting an extraordina exhibition titled One Planet Under a Groove: Hip Hop and Contemporary Art. The exhibition, which opened March 21 and runs through May 17 at the Spelman College Museum of Fine Art at the Camille Olivia Hanks Cosby Academic Center, features more than 50 works-including sculptures, video presentations and paintings-by African-American, British, and Japanese artists. Spelman Museum Advisory Coun-

cil member Chaundra Hughes says, "One Planet Under a Groove depicts the overwhelming influence that hiphop has had as a culture, and its presence here at Spelman speaks directly to its impact on a universal audience.

Dr. Andrea Barnwell, director of the museum cave the works in the exhibition display how much "hiphop has really informed the world." She explains, "Here you have a trend that started in the streets of the Bronx [N Y ] Who knew that it was going to grow into a multimilliondollar industry, let alone go inter-

national? It's really phenomenal." Examining both old-school and iust rap music. Barnwell says, "There are pieces that do everything from talk about specific works of art to others that examine this phenomenon about gold teeth and clothing."

Barnwell says one of the most entertaining pieces in the exhibition is a video by artist Adrian Piper called "Funk Lessons." "She's completely sarcastic and tongue-in-cheek," Barnwell says. "It's literally this woman on video giving funk lessons, and she's in many ways making fun of her audience."

Unlike most museum exhibitions, Barnwell says One Planet Under a Groove encourages interaction. "It's this concept of you going into a museum and you know you don't touch any thing and you definitely don't step on anything. But here we have this breakdance board encouraging people to dance, to step, to do all these things,"

ALL OR NOTHIN FOR PLATOON: FB Entertainment's 54th Platoon is gearing up for a series of college campus appearances in support of its May 6 FUBU Records debut, All or Nothin. Group member Big Nut says the campuses of Mississippi Valley and Jackson State in Mississippi and of Southern University and Grambling State in Louisiana are all on the group's radar. "We're doing a little promotion out there in those areas, plus hitting some of the area schools that we went to," he says. "We went to Grambling, so we're going back to show our support."



Member JS says the group is looking forward to promoting the album, which he says is marked by its wide variety of styles. "No two tracks on our album [put] you in the same state of mind. There are so many different areas that we bring you in musically that it's hard to classify us. So when you listen to the album from beginning to end, it's full-circle; we bring you back to where we started. And it's a complete thought."

Rhonda Baraka may be reached at rbaraka@comcast.net.

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60 Up to De Club 2Nis

Solding's House

Pacards with the greatest sales gave. © 2003, VMU Business Metha, Inc. and Hielber So. Militing-Hop Stores. This data is used to compile the Holl R&All-Hip-Hop Singles & Tracks Chart.

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# A Main of Mainy Hats...

# GEORGE DUKE

Producer
Music Director
Songwriter
Musician
Performing Artist
Composer
Grammy Award Winner

BPM Announces...



# His New CD Release FACE THE MUSIC

Featuring the single #1 most added at Urban A.C. radio format

# "Guess You're Not The One"



(24) Monitor Adult R&B

#23 Debut On R & R

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#### Billboard TOP R&B/HIP-HOP ALBUMS THIS WEEK LAST WEEK 2 WKS. AGO PEAK Title William ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1/HOT SHOT DEBUT 52 46 1 Week At Number 1 JA RULE A MARCE NC. DET JAM BONETY B. ME 1/2 NO 1/2 NO The Last Temptation 2 50 CENT SHATHAFTERMATH SHE HAND RELEASE OF THE SHE DATE OF The New Brood 58 53 MAGIC NEW NO LIMITURING REAL MINIOUS PRINCIPLE TO THE RE White Eyes 37 S GREATEST GAINER S CHOPPA THE TO NEW HO LINET STREET AND STREET Straight From The N.D. 17 2 Get Rich Or Ole Tryin \*\*\*\* PACESETTER \*\*\* SHADH NETDRAKIH KESAN PINSKSCOPE (1236/1636) R. 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BILLBOARD MAY 3, 2003 www.billboard.com

## U.S. Biggest Latin Market Amid Regional Slump

now stands at approximately 53% of

the total market, with 95 million nirat-

In Mexico, the piracy rate is ap-

proximately 68% of the total market,

which translates to 99 million pirated

units sold. And the Argentine market

suffered a 23% loss in retail value (com-

pared with 36.5% in 2001) and a 45%

drop in units sold-higher than the

30.7% registered in 2001. The coun-

try's biggest musical impetus in 2002

was the Ponstars phenomenon, which

spawned girl group Bandana and boy

band Mambrú. But the piracy rate is

Other notable market declines

were registered by Peru (98% pira-

cy rate and 65% drop in retail

value). Ecuador (90% piracy, 15%

drop in retail value), Paraguay (99%

piracy-the largest rate in the

world-and 36% drop in retail

value), and Venezuela (75% piracy,

49.5% drop in retail value). The one

astronomical, at 60%

ed units sold.

#### BY LEILA COB

MIAMI—Bad news is relative. Take the global music sales figures recently released by the International Federation of the Phonographic Industry (IFPI), which indicate that the retail sales value of music in Latin America dropped by 12.7% in 2002.

The dramatic decline is far worse than the 7.8% downturn experienced by the global market as a whole But it is still far better than the appalling 25% or in value registered for the registered for the video and 2001. And taking into account the 115.4% rise in retail value for music video and DVD sales, the retail value for video and on the video and 50 sales (and music sales dropped 9.8%, with a 5.8% drop in units sold.

Still this 2002 figure is far from being a cause for celebration. While sales in Brazil were up 4.4% in retail value, that rise represents only a partial recovery from the drastic 25% decline of 2001. Meanwhile, sales in Mexico-the 10th-largest music market and the largest Latin American market-continued to suffer with an 18.6% decline in value. This leaves the U.S. Latin market as the largest market in the world for Spanish-language music, with a retail value of \$551 million despite a drop from 2001 of 14.3%. according to the Recording Industry Assn. of America (RIAA).

That is bigger than the Spanish and Mexican markets (\$542 million and \$445 million, respectively). The U.S. is the leading market in terms of retail value, even though Mexico and Brazil outrank the U.S. in units sold.

As has been the case for the past two years, industry officials attributed Latin America's slippery decline to political and economic factors, as well as rampant piracy.

IFPI Latin America regional director Radil Vázquez says. "The region's economy and social conditions haven't favored the recording industry at all, but even more alarming is the attack of organized crime in the form of nirac."

Vázquez says a prime example is Brazil. Sales are up, thanks to massive

## **Recorded Music Sales In Latin Markets**

Country	2002 Units	2001 Units	Percent Change	2002 Sales	2001 Sales	Percent
Argentina	6.1	11.1	-45.1	\$27.2	\$35.5	-23.5
Brazil	79.5	78.2	1.6	354.0	341.8	3.6
Central America	3.1	3.4	-6.6	28.2	25.9	9.1
Chile	7.0	5.7	22.5	40.3	38.9	3.7
Colombia	7.9	10.4	-24.6	66.1	90.9	-27.4
Ecuador	0.7	0.8	-12.5	9.2	10.8	-14.9
Mexico	54.1	56.7	-4.4	445.5	547.4	-18.6
Paraguay	0.2	0.2	8.9	0.9	1.4	-36.0
Peru	0.4	1.0	-56.8	2.2	6.3	-65.0
Uruguay	0.1	0.4	-72.3	1.8	5.1	-64.9
U.S. Latin	41.1	48.7	-15.6	550.7	642.6	-14.3
Venezuela	2.1	5.2	-59.4	15.9	31.5	-49.5

catalog releases and low pricing. But the country suffers from the importation of millions of blank CD-Rs through Paraguay, which are used to illeasily conv CDs. Brazil's brinzer vate Liste of the music market in

The decline of the music market in Latin America has become a Catch-22 situation. Because sales are not significant in many countries, international and Latin artists have less incentive and justification to travel to promote their albums, and labels have fewer resources to promote local action.

According to RIAA VP of Latin music Ralph Fernández, the RIAA is in the process of filling four new positions in the anti-piracy unit on the West Coast, where pirates are using street gangs to protect their territories.





# Notas.

CHARTING PEPE: Pepe Aguilar is such a household name in the Latin world that it raised few eyebrows when he peaked at No. 1 on the Billboard Top Latin Albums chart in April with Y Tenerte Otra Vez (And Having You Again).



After all, Aguilar's 1998 Balboa Records album, Par Majorso Corro 70 (Recause a Woran Like Youl, seamed 20,000 copies, according to Nelsen SoundScard and regional Mesicantral Seamed Se

This changed with Y Tenente Otra (See, currently at No. 3 on the Billboard Top Latin Albums chart and Aguilar's first album on Univision Records after a long tenure with Musar/Balboa. A key reason for this sudden good showing is that Univision product is distributed by Universal Music and Video Distribution (UNVD), which ensures that Aguilar gets racked at the major retailres, where he hand then for res, where he hand then for the state of the the state of th

"We had sold thousands—millions—of albums in the past, but they wouldn't show up on SoundScan because they were sold in places like swap meets," Aguilar says. Being able to say he's at No. 1 is important, "because this a business of news. A new album is news. A new sale is news. Everything base to be trumpted."

Univision's initial approach to marketing Aguilar was to let hardcore fans know that a new album was on its way after two years. Univision's second aim

Aguilar was featured on all major some on the Univision TV network, and he was also featured on a univision.com campaign. "We used Univision online to work on getting him further reach—further exposure out there with people who wanted to just sample the music." Univision Music Group VP of marketing Lupe de la Cruz says, adding that the vast majority of respondents were under 30 years old.

In addition to recording and promoting his own music, Aguilar—who has produced a total of 22 albums is expanding his activities in that field by venturing into styles beyond regional Mexican.

"I get my start in this business producing a rock band," he says. "Now, I'm going to produce a regional Mexican track for falternative singer I'EV Guerra, which will be used in a Mexican movie, and another for Julieta Venggs that will be included on a tribute to Jose Alfredo Jiménez." Aguilar is also in discussions to launch a regional Mexican label and a rock label, and he lants to bring new acts to thirsion.

These are ambitious plans, given the current climate, but Aguilar is unfazed. "Indie labels have a huge advantage," he says. "We don't have as many expenses or obligations. And we have authentic product, whose only obligation is to be successful."

In other Univision Music Group news, for the third week in a row, for of the five to titles on the Billboard Top Latin Albums chart belong to Univision, Disa, or Fonovisa acts—all part of the UNG family. Topping the chart for the second week in a row is 20 Intolvidables 20 Unforgettables), a joint compilation by Los Budés and Los Temerarlos.

CEREAL SUPPORT In another indication. of rising interest in the U.S. Hispanic market, Kellogg's has announced it will sponsor a six-city U.S. tour this summer featuring a wide array of Latin acts. The MusiKellogg's Tour 2003 kicks off June 13 in Chicago and travels to New York. Miami, San Antonio, Houston, and Los Angeles Featured acts include Grupo Límite, Jennifer Peña, Marisela, Bacilos, Olga Tañón, and Cabas, Kellogg's will make a donation in support of music education on each stop. The tour is supervised and managed by CIE USA. Miami-based local promoter NYK will assist with tour logistics.

BILLBOARD LATIN CONFAB UPDATE:
The Billboard Latin Music Conference
and Awards inaugural Billboard Bash,
the pre-awards show taking place May
7 prior to the Billboard Latin Music
Awards, has confirmed performance
by Alexandre Pires, Crupo Mania, Tilo
Nieves, Hector & Tilo, and Area 305.
Marcos Witt, one of the biggest-selling
Latin Christian acts in the U.S., has
confirmed his participation on the May
8 Latin Christian Music panel, a first

# América*Latina...*

In Agentina: Aspentine rook is on and Latin Grammy Amend with me The Dies has not renewed his contract with Warner Music Argentina. Instead, he will release in her and the properties of the pr

ing the 18-album catalog of highly popular Cuban troubadour Silvio Rodriguez. Until last month, the catalog was in the hands of indie label Alerce. The reissues will include remastered versions and new liner notes. MARCELO FERNANDEZ BITAR

In Mexico: Café Tacuba has finished recording Cautro Caminos (Four Roads), its first all-new album with MCA Records, set for release in July, Produced by Gustavo Santaoialla, the disc features 14 tracks. The band intends to play several festivals in the U.S. and Mexico during the coming months. As is always the case with a new Caff Enuba labum, its lead singer has changed his name, this time to Elfego Buerdía.

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in Chile, Warner Music Chile is set to begin distribut-

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for the conference.

Billboard Sales data compiled by N Nielsen LAST WEEK 2 WKS AGB EAK TAK SoundScan LAST W ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIST IMPRINT & NUMBER/DISTRIBUTING LABER Title VARIOUS ARTISTS (世) NUMBER 1 (世) 2 Weeks At Number 1 Premie Le Nagetre 15 Ages De Frites 1A 1 2 LOS BUKIS/LOS TEMERARIOS 20 Inshridables 1 49 42 ALEJANDRO FERNANDEZ Ning Ameda Mla 22 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 55 63 PALOMO Situaciones 15 PEPE AGUILAR Y Tanasta Otra Vaz JOSE JOSE FI Principe Con Trio Vol 1 7 51 38 Nuestra Historia 4 CONJUNTO PRIMAVERA \*\*\* PACESETTER \*\*\* 3 3 30 Inelvidables 3 JOAN SEBASTIAN Colection De Ore 54 BRONCO PONCO PROPERTY OF THE STOP [M] Reeson Nermanos SIN BANDERA Sin Bandera 12 7 8 IBRAHIM FERRER 6 INTOCABLE Le Historia 3 Controlandets 32 6 6 CONTROL Un Die Normel Nuestra Historia 57 JUANES (2) 62 8 7 SANDA EL LIMON Mambo Sinuendo 10 10 RY COODER MANUEL GALBAN Bellas Artes En Vivo: Un Caeto De Mexico ALEJANDRO FERNANDEZ Grandes Exites 57 55 ANTONIO AGUILAR Con Tambora SHAKIRA A SOUNDTRACK LOS INVASORES DE NUEVO LEON 30 Gruperas De Coloccion Bachatahita 2003 25 **VARIOUS ARTISTS** VARIOUS ARTISTS LOS BUKIS 16 17 64 56 LUIS MIGUEL A MANA AT Revolucion De Amer 73 CARDENALES DE NUEVO LEON En Vivo Vol. 1 63 Arceirie Musical Mexicano Vol. 3 12 LOS YONIC'S **VARIOUS ARTISTS** LOS REHENES Historia Musical: 30 Penaditas 10 53 52 LOS ANGELES AZULES En Vivo Al Azul Vivo 22 RIGO TOVAR CONJUNTO PRIMAYERA Thelie's Nits Remixed Arcoiris Musical Mexicana Vol. 2 THALIA VARIOUS ARTISTS 26 27 ENRIQUE IGLESIAS . 59 64 JOAN SEBASTIAN LAS KETCHUP ∠ HOT SHOT DEBUT
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BILLBOARD MAY 3, 2003 www.billboard.com

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# DANCE/ELECTRONIC



# Box

BABYLON REATS. Dance and electronic music are integral ingredients of Showtime's successful series of Showtime's successful series of Showtime's successful series of Shows spowned one soundrack to Collection each (see Tumed In: Television, page 61). On May 20, Tommy Boy will issue the two-disc soundtrack to Queer as Folk: The Third Season, which coincides with the show's third season on IV as well as Rabindo Tour (Hillboard March 22).

Babylon Tour (Billboard, March 22). Disc one, seamlessly mixed by Thunderquas' Chris Cox, perfectly captures the whe and energy of the series Babylon disco and includes such new club jamas as the Roc Project Featuring Tina Arma's Never. Gola's "From the incide," Murt Vs. Kristine W. 's "Some Lovin," and those One's adding on Thin, and those One's adding on Thin, and the Common of Divine's 22-year-old classic, "Native Love," which, with its electro-husd bassine and triab beats, sounds as fresh as ever.

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"The show continues to grow and mature, it's so not one-dimensional," Tommy Boy label head Victor Lee says. "We felt it necessary to treat the music featured on The Third Season the same way—which is why we insisted on including a second disc with non-dancefloor material. The show's core audience's musical tastes

run much deeper than club music."
According to Lee, Rosie Lopez, the label's head of marketing and one of the soundtrack's executive producers, worked closely with the series' producers (Shelial Hockin, Ron Cowen, and Daniel Lipman) and music supervisors (Michael Perlmutter and Scot McPadyen) to produce the "highest-quality collection."

quality collection."

By combining of-the-moment dance tracks, alt-leaning rock, and moody electronic, Tommy Boy delivers, without question, the best volume yet in the Queer as Folk sound-track series.

TRACK MASTERS: With club hits like "Don't Want Another Man" and "In My Dreams" to her credit, Tina Ann is poised to cross over with her new single, "I Do," Streeting May 13 via REDdistributed Heart Records and produced by Orange Factory, "I Do"-with its electro beats, pop sensibilities, and infectious hook-will surely remind some of Kylic Minogue's recent hits (or Madonna's earliest jams). Top 40 and rhythm radio should embrace this potent iam with open arms, "I Do" is featured on the artist's debut album, Situations (due in July), which also includes a cover of Mike + the Mechanics' "All I

Need is a Miracle."

Soufful house heads are advised to snag a copy of "Don't Go Lose Your Pride" by Whiplash & Turner. Currently available as a promo-only double-pack ("Puple Music Switzerland), the track pumps from beginning to mode to High Masselshis "Don't Go Lose it Balya," and Latasha Jordan's gospel-drenched vocalis. And, yes, that's powerhouse vocalist Barbara Tuckery you have in the background.

100-STRONG: To celebrate its 100th release, Voshitohi Recordings is issuing four of its most popular club his, completely overhauled by today's producer/remixers: Eddie Amador's House Music' (remixed by Filterheads), Luzzon's "The Baguio Track" (Chus & Ceballoo), Alcatrac's "Give Me Luv" (That Kid Chris), and Halo, Hipp.-E & Tomp Present the 6400 Crew's "Dubb Me Some'tin Fresh" (Phil Kieren).

The titles will initially arrive May 27 as one-sided, separately sold 12-inch singles. The following month, the label will issue the four tracks on one double-pack vinyl release. Also in June, the label will release the compilation In House We Trust 3, mixed by Luke Fair and Desyn Masiello.

# Success Of DJ Collections Will Reflect State Of Industry

#### DV MICHAEL BAOLETTA

BY MICHAEL PROLETTA.
With summer right around the corner, many of clubband's most popular Dob are gaintly up for a buyt touring season. Plading stops in major U.S. and season, Plading stops in major U.S. and season, Plading stops in major U.S. and season, Plading stops in major U.S. and Dowlf Morales, and Deep Dish sids all. "Dubfire" Shirtazinisi and Sharam Dupshi will season golde tindes and closest joars. Under global drace massic enthusists a healthy mix of cutting-edge tracks and closest joars. Under global drace massic enthusists a healthy mix of cutting-edge tracks and closest joars. Under the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of the place of

newest beat-mixed compilations. "DJ compilations require several elements to be successful," says fill futtchcroft, product manager of Tower Records in Washington, D.C. Creat scoard quality, unique artwork, and things like exclusive tracks are a must. Also, if simportant to include must. Also, if simportant to include the compilation of the compilation of the compilation of the continues and the continues are compilated in the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the compilation of the

### ALL EYES ON NEW SETS

To this end, all yess within the club community will be no several highprofile releases, particularly DTiBiO5 bow odiss, Naumo (Nettwerk America, due May 201, Timo Mass Music for the Masses 2 (Hope Becordings/Kinciic, June 3), Morillo's two-disc Subhimbad Sessions 5 (Subhimbad Sessions Subhimbad Sessions 5 (Subhimbad Sessions Subhimbad Sessions 5 (Subhimbad Sessions Subhimbad Sessions 5 (Subhimbad Sessions Subhimbad Sessions 5 (Subhimbad Sessions Subhimbad Sessions 5 (Subhimbad Sessions Subhimbad U.K., June 10), Keodis Keoki Klash (Moonshine, late July), and Morales Mix the Viber Past-Present-Putture (King Street Sounds, early July)

"These projects will be very telling agental," New York-based music consultant John Trepp says. "We're talking about a market that was down at least 50% last year. It didn't matter if you were Paul van Dyk or Dimitri From Paris, sales of your mixed CD were down."

That said, Trepp does point out that while sales of van Dyk's latest mixed disc, Global, may be down from his previous collections, they remain strong, According to Nielsen Sound-Scan, Global (Mute Records), released Feb. 11, has amassed U.S. sales of 21,000 units. (Van Dyk's Previous mixed, 2-year-old CD, The Pulitics of Darkina, has sold 69,000 copies.)

"DJs like Timo, Tiësto, and Deep into stores to make a purchase," Hutchcroft explains. "Each one has catalog of titles that consistently sells. Plus, they play at all the major events worldwide, are featured in the dance/electronic media, and always



have the best possible production standards."

For Holland's DJ Tiësto (aka Tijs Verwest), it is about creating some-things pecial for fans. "It must be high quality and include exclusive material and special edits of known tracks." he says. "Also, the journey I create [on CD] always reflects one of my live DJ sets."

DJ Tiesto's Nyana is divided into two distinct halves, with Outdoor (disc one) spotlighting harder, peak-play jams and Indoor (disc 2) focusing on warmer, more melodic grooves.

melodic grooves. Similarly, Deep Dish's Global Underground (025: Toronto offers, according to Shirazinia, 'Yons of exclusive material, with lots of multi-layered genre-hopping. Because there are so many compilations out there, we feel we must offer something extra."

#### RE-EVALUATING EXPECTATIONS

From the labels' perspective, the numbers are clear Compilation sales have been decliming during the past couple of years, asy Chris Barbour. U.S. label manager of Global Underground. "So, we've stepped back and reevaluated our expectations," he says. "In the process, we must offer value-added incentives to the consumer." In addition to the two-dise

In addition to the two-disc Toronto, the label will issue two, separately sold, single-disc limited editions July 1 titled The Albertub Mix, one mixed by "Dubfire," the other by "Sharam." The label has plans to eventually release all four discs as a boxed set.

"With these various Deep Dish releases, we're able to target different consumers." Barbour says. "The collector will want all three pieces, the consumer who is attached to the Global Underground series will buy the original two-disc set, while the consumer hit by hard times may opt for the single disc."

hard times may opt for the single disc."
Although not yet a big-name DJ,
Louis Osbourne—the eldest son of
cocker Ozzy—issues his debut mix
compilation, Motion: Audio, June 3 via
Blue Chip Recordings. One retailer
notes, "The family name alone may
help sell discs, but I've yet to hear any
huzz about him."

Hutchcroft says, "With Louis, it's too soon to tell how his CD will fare. But I do remember a few years back, when several sports stars in the U.K. decided they could be big-name DIs—

where are they now?"

For Trepp, these DJ collections will give an honest indication of the state of the industry. "The sales, or lack thereof, will make a huge statement about today's dance/electronic culture—and about its future. Things are changing and shifting within the scene. We are on the cusp of a generation change:



Filday, Silay Experience. On the road for promote ber now shinced bursanchie album, Mindighel Loungue, veteran poptiski kinama artist Jody Matter for the control of a sole-cut crossed at Jose's This in New York. Walley, incurred here within the control of the states can trade large to sole-ful Mindighel control of the states within the couldn't leave the states without delivering a classic or bue, Walley Gorden nowly armanged version of such to the John State State (India and Loung for a New Period." Healt Low," and "Loung for a New Low." Priorised, "Real Low," and "Loung for a New Low." Priorised, "Real Low," and "Loung for a New Low." Priorised Stephen Diggest

# Billboard HOT DANCE MUSIC

# Club Play

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8	12		WITHOUT YOU CHRITHII	Mary Griffin S
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3	4	100	HONEY MINIOUS SINSS	Billie Ray Mortin
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16	25		SEDUCE ME NOW (SEDUCEME) 1991/190031 MILLEUTEAN	India
В	30	П	I AM READY STATES 200	Size Queen
10	7	M	TRY IT ON MY OWN (REMIXES) AND SECTION	Whitney Houston S
89	38		ROCK YOUR BODY (REMIXES) .IN! PROMO	Justin Timberlake V
21	24		SEXY NORTHERNER SAICTARY MOND	Pet Shop Boys
25	32		IF THAT'S LOVE (REMIXES) MANTEMENT	Laura Paesini
24	27		RAINY DAY resence 1984	Rense Stakey
2	26	ш	BOTTLES & CANS (GUIDO OSORIO MIXES) : MONIOMAG	Angie Stone
12	2	103	I DROVE ALL NIGHT (REMIXES) EPERSONS	Celice Dice
26	29	TO S	GUIDE ME GOD TOWNSON SCOTT LAST, CONTOURNS OUT - Shoetland Featuring Sinesd O'Contr	or & Natacha Atlas
31	36		IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) (ILAN REPORT	Daniel Bedingfield 'O
ī			▼ POWER PICK ▼	
37	-	2	AMERICAN LIFE (REMIXES) MAINTAIN PROMOMENTAL PROS.	Madonna 4
30	33	U	PEOPLE ARE PEOPLE TONZ MOST	30 Dirty Junkies
13	10		TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) CUR MORO	LeAnn Rimes

10	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) CUR PROMO	LoAna Rimo
35	DUST.WAY MORNISMS	Perpetuous Dream
11	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MI	XES) surecessis our Ch
34	HEAVENLY LIGHT NAME NO.	Down Talling
16	WHERE LOVE LIVES (REMIXES) LOUIS 1884	Alison Limeric
19	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) ADMARGNAD O	Solk
17	DINOSAUR ADVENTURE 3D ADDITIONS	Underwork
23	JANEIRO MONA INTO Solid Sessio	es Foat. Promi & Kalmai
15	IF YOU LOVE ME INVIOU PROMOUND	Becky Baelin
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15	IF YOU LOVE ME INVERSAL PROMOTORIS	Becky Baeling
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13	I BELIEVE PROVIDENT TRISTING RIGHT STUTT	Chris Cox Vs. Hoppy Clappers
-	NOT GONNA GET US INTROCOPE PROMO	tATs. 9
45	BIG ROOM DRAMA .83 MPGFZ	Pete Heiler & Tedd Patterson Present The Look & Feel
44	SERIOUS JAMPA	Vernesse Mitchell
	✓ HOT	SHOT DEBUT 🗸
20	RELIGHT MY FIRE SON MAPORT	Martin Featuring Loleatta Holloway

(2)		STUCK IN A GROOVE MAZINING	Puretose
28		NO WAY NO HOW JOHNSON DIT PLATER	Jocelyn Enriquez
733		I'LL BE YOUR ANGEL MUST SENSOR	Kira
18		CRY ME A RIVER (REMIXES) .nvj.wett	Justin Timberlake ♥
22	550	IN YOUR LIFE LOSC MIN	La Bouche
46	U	DAVID MODISHIS MONO	Gastius
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# Billboard HOT DANCE BREAKOUTS

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Club Play	Dance Singles Sales
LOVE THAT MAN (REMIXES) Whitney Houston ANGER	SPINNIN' AROUND Jaystick reserces
I LOVE YOU (REMIXES) Dru Hill (SP SOLUGIANS)	MUSIC IS EVERYTHING (REMIXES) High Control of Not Angel Science
GETAWAY Becky Baeling wystrauwrs	TRAIN Goldfrapp, work
WITH A TOUCH Berlin ANDECANDED	SHELTER Ann Nesby 0003 HOUSE SAJEMENT 9313
OVERLOAD Voodoo & Serano suura	ROCK THE SKY

# **Dance Singles Sales**

Nielsen SoundScan

Artis	TITLE IMPRINT B NUMBER OUTTHEFTING LABEL	2 W.C	3
4 Weeks At Number 1	単 NUMBER 1 (型)	1	П
Daniel Bedingfield	IF YOU'RE NOT THE ONE (REMIXES) ISLAG BEOGRAMS @ @	5	1
CHUMO METHOLING (D. O. Marrial) Carry	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONACOLA	2	2
S) access to a Justin Timberlake	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	3	3
Madonna	DIE ANOTHER DAY (REMIXES) INVERSION ONE OF O	4	4
FORTING O Panjabi MC	2 BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SIGNED STOKE	12	10
Vivise Groot	EMOTIONAL ROLLERCOASTER (REMIXES) COLMINA 7800 CH. CP.	5	5
La Bouche	IN YOUR LIFE LOSC SEN GO CO	18	8
DISSOURCE One One	WALKING ON THIN ICE (REMIXES) MNOTWATHISTOTIC ROST STUTT COMP	6	7
Fantasy	AGAIN TOPPOMESTINGPIPELE (D	7	6
Solune	3 FOR ALL TIME (REMIXES) DISAMONS COSTS OF O	13	14
Cher	WHEN THE MONEY'S GONE (REMIXES) NUMERINGS CHIE OF O	8	9
Erosure	1 SOLSBURY HILL MARKED (D	11	13
ssy "Misdemeaner" Elliott Featuring Ludacria	GOSSIP FOLKS (FATBOY SUM REMIX) NEXO WEST STREET & Missy T	-	11
Electric Six	DANGERI HIGH VOLTAGE IL ITTORICOLATI COOP & &		=
Reine	NO ONE'S GONNA CHANGE YOU ROSSES ZON CO CO	9	16
Cher	SONG FOR THE LONELY WARRANGE GOD & &	15	12
Sir Ivon	SAN FRANCISCO JUJEAN WHI CO CO	-	15
Jennifer Lopez	ALIVE (THUNDERPUSS REMIX) IFC 7079 @ @	14	17
Sophia Ellis Bexter	MURDER ON THE DANCEFLOOR MAGISAL BANGMARG OF	-	20
Nowsboys	THRIVE (IS THAT JAMES DANCING? MIX) 3948001790 @	Oliv	17
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Stre Queen	I AM READY SWINGS O GO	=	18

d upon availability. On Sales chart. 😘 CD Single available. 🖎 CD Maxi-Single INU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboord TOP ELECTRONIC ALBUMS ...

	2	100	IMPRINT & NUMBER/DISTRIBUTING LABEL	
Ó		1	(世: NUMBER	1 8世8 1 Week At Number 1 Dance Divas
2	10	Ш	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
	1	D.	JOHNNY VICIOUS	Ultra. Dance (C
	2		MASSIVE ATTACK	109h Window
	3	-	THE RIDOLER	Dance Mix NYC — Vol. 1
	4	5	THE STREETS	Original Pirate Material
	8	11	DAVID VISAN	Buddha-Bar V
	5		THALIA IN LCD PIE (N)	Tholis's Hits Remixed
	7	W.	EVERYTHING BUT THE GIRL	Like The Decerts Miss The Rain
	6	-0	THE HAPPY BOYS	Teclmo Party (Valume 1)
	11		THE POSTAL SERVICE	Sive Up
	13		LOUIE DEVITO	N.Y.C. Underground Party S
	10	57	APHEX TWIN	26 Misses For Cash
14)	16	-	THIEVERY CORPORATION	The Richest Max in Belylor
	14		PISCHERSPOONER	
	12	-	BAD BOY JOE	The Sest Of Freestyle Magania Volume 2
17	20	.0	PAUL VAN DYK	Cioba
	15	10	DJ SAMMY MINIO AND	Heaves
	17		YARROUS ARTISTS	Best Of Trance Volume Three
	18	1	KUMBIA KINGS ::	All Mixed Up: Los Romines
	24		THE SICILIANS FEATURING ANGELO VENUTO	Un Amere (One Love
	19	6	JOHN DIGWEED	Stark Raving Med
23)	120	16,0	ZOEGIRL Statements (M)	Mix Of Life
	23	M	VARIOUS ARTISTS	The Presso
76	200			

# MITTIN

atumavo World Music, 10 years after its inception, is now firmly established as the premier independent world-music label.

Coming off its most successful year ever with a typically varied skein of top 15 Billboard chart albums (Samba Bossa Nova, Mississippi Blues, Latin Groove, World Lounge, Congo to Cuba, Asian Groove), Koch Entertainment Distribution-supplied Putumayo began its 10th anniversary year with plans to expand its product line to include DVDs and a children's book series. It also started 2003 by funding its newly established non-profit educational project, the Putumayo Cross-Cultural Initiative, with a portion of the sales from all its compilations.

But the New York-based company also looked ahead to a return to its roots via the marketing of culturally themed journals, calendars and note cards. For, when Dan Storper founded Putumayo World Music with Michael Kraus in 1993, it was an offshoot of his modest chain of international handicraft and clothing stores, named after the beautiful Putumayo Colombian river valley.

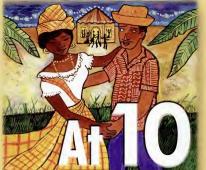
It was also the result of "a serendipitous series of coincidences," says Storper, who had opened his first store on Manhattan's upscale Upper East Side in 1975, "It was a little out-of the-way place, but we had all

kinds of famous people coming in," he adds, explaining that celebrities were drawn to the initial Putumayo outlet for the merchandise he had begun importing after two trips to South America. The chain had grown to seven stores by 1982, when handwoven clothing sales had increased to the point where he began wholesaling to other boutiques across the country.

By 1991, fashionistas were citing a veritable "Putumayo look." But that summer, while walking through San Francisco's Golden Gate Park, Storper chanced upon an outdoor concert with hundreds of people of all ages and ethnicities dancing to the African music of Nigerian/American group Kotoja. "I was moved by how the music really struck a common chord," says Storper It didn't matter if you were white, black, Chinese, African, Latin, young or old: You found through this great music a way of communicating, which is what Putumayo was about—finding a way of introducing people to other cultures.

The clothing operation, however, had taken a big hit when a civil war in Sri Lanka wiped out half its production facility. Storper was in the middle of an international search for new suppliers when he stopped off in San Francisco; back in New York, he found thrash-metal music being played in one of his stores.

"It was inappropriate for us, so I went to a record store looking for international music and found no one who



A decade ago, "a serendipitous series of coincidences" launched a small but dedicated record label. Now it is an institution, offering indigenous feel-good music to the world, satisfaction guaranteed. By JIM BESSMAN

> knew it and no listening stations," he says. "There wasn't any radio play, either, so I just started buying what looked appealing and making special in-store tapes with world music, mixing in singer-songwriters like Bob Dylan and Van Morrison and others who hadn't broken through at the time, like Sarah McLachlan and Loreena McKennitt. The first afternoon we played them, customers came up to the counter every few minutes asking about the artists. It was a chance for people to hear interesting songs in a noncompetitive, non-threatening environment," he

### NON-TRADITIONAL MARKETING

As Storper and then-Rhino Records president Richard Foos were members of the socially progressive Social Ven-ture Network, Storper approached Foos with the idea of creating and marketing world-music collections. On April 13, 1993, Putumayo released its first two CDs, Best of World Music: Vocal and Best of World Music: Instrum

"They called us [Storper and Michael Kraus, an old friend with whom he'd started Putumayo World Music) the Ben & Jerry's of world music," laughs Storper "Rhino did the licensing and manufacturing for the first four discs and sold them to record stores, while we started developing the non-traditional market of book stores, gift stores, zoos, museums, cafes, etc. But Rhino's efforts seemed to fall on deaf ears, so we took over the tradi-

tional retail, too, and worked with indie distributors, applying the same marketing ideas; cover art and packaging that people could recognize and identify, plenty of in-store-play copies so people could hear the music, and appealing display materials so stores could feature the CDs in ways that customers could find them. like colorful bin cards, wood and metal counter displays, and compelling posters and flats

Such efforts, notes Koch Entertainment Distribution president Michael Rosenberg, makes Putumayo unique" in the marketplace. "For us, it's a fantastic label to work with," he adds, citing the "combination of fantastic packaging and branding, and superior A&R and marketing. It's consistently one of our strongest labels, with sales up last year and again this year."

#### EUROPE AND THE WORLD Len Cosimano, Borders' marketing VP for multimedia, lauds Putumayo

as "clearly the trailblazer in driving consumer interest in all kinds of music, not just countries but styles within countries."

Indeed, Putumayo prefigured

the Celtic boom with its Women of the World: Celtic compilationthe best-selling Celtic collection of 1996, ultimately selling 300,000 units. Its One World title from the same year starred Bob Marley, Gipsy Kings and

Peter Gabriel and was accompanied by a One World Festival at the Washington Monument bringing together four groups from the album.

But the label also focused on singer-songwriters. Its 1994 compilation Shelter-The Best of Contemporary Sing Songwriters featured the likes of Laura Love, Freedy Johnston, Sarah McLachlan and Mary Chapin Carpenter, and was also affiliated with a Putumayo festival, the First New York Singer-Songwriter Festival at Carnegic Hall featuring 28 artists, the largest number of individual performers in the venue's history In 1997, Storper sold the Putumayo clothing compa-

ny to concentrate on the label, which was named Billboard's top independent world-music label that year. In 1998, Jacob Edgar joined Putumayo as head of A&R; he's since played a key role in sourcing material around the world, working with Putumayo artists and writing most of the label's liner notes. Two years later, he and Putumayo World Music were profiled by CBS News Sun-day Morning. But, also in 1999, came the launch of The Putumayo World Music Hour, the first commercially syndicated world-music radio program, now heard on more than 100 stations. In 2000, the company established Putumayo Europe

in Holland, under the direction of Christian Dalbavi Continued on page P-6

# This Summer Party with Putumayo!



Check out these hip swaying collections from our Groove/Lounge series

PUTUMAYO Celebrating 10 Years!

world music

For a complete list of our catalog visit www.putumayo.com

EW YORK-It is 9 a.m. on a rainy weekday morn ing, and, at the Lafayette Street offices of Putumayo World Music, company founder Dan Storper and longtime business partner Michael Kraus are at work. In this warren of rooms and cubicles, bedecked with colorful posters of Putumayo's compilations, Storper, not surprising-

ly, is planning an upcoming journey.
"One of the things that Michael and I do is what we call 'storebusting,'" says Storper, preparing for a West Coast retail swing. "It includes going into stores ourselves and trying to see how our CDs are merchandised. You should see the looks on people's faces when Michael or I show up in some little remote town somewhere, or in Europe, or when I went to

Japan or Australia this past year. We spend a lot of our time out on the road really trying to create a connection with what Putumayo is doing. Creating connections has been Dan Storper's lifelong passion. The desire to bring the beauty that he found in other

world cultures to the U.S. led him, first, into the handicrafts and clothing retail business. Then, a decade ago, he launched Putumayo World Music, which has grown into one of the best-known and most successful world-music labels on the globe. In this interview marking the 10th anniversary of Putumayo, Storper reflected on the past. present and future of his unique company. And, prod-ded by a visitor, he recounted some of the life experiences that subsequently shaped his



"When I was a kid, I just

fell in love with the Doctor Dolittle books," he says, recalling the children's tales of the veterinarian who could talk to animals and traveled the world exotic stuff for a young boy growing up in suburban Long Island. He found the books in the home of an aunt and uncle, Elly and Si Reichlin, who themselves were widely traveled. "They told my sisters and me stories about their trips, and it just led to me being fascinated about other places. I said, When I grow up, I want to travel."

Storper's uncle, a physician, first made that possible, invit-ing his nephew, at 16, to join their family during a month in Mexico, where his uncle was giving medical lectures. "The trip was one of those magical things," recalls Storper. His aunt, an anthropologist, arranged for Storper and a cousin to spend the rest of their summer working on the archeolog-ical dig at the Teotihuacan Pyramids outside Mexico City. Storper has been uncovering treasures from other cultures ever since.

You majored in Latin American Studies and spent part of a semester abroad in Madrid. How did that later translate into your business?

After I graduated college in '73, I was able to save enough money and went down to South America. On my first day in Barranquilla, Colombia, on the coast, there was this vendor selling a woven wall hanging. My reaction was, "Oh my God, what a wonderful thing And it was very inexpensive. I bought it and decided that I would spend the rest of the trip in Colombia, Ecuador and Peru, visiting the towns and marketplaces and trying to figure out where the interesting crafts were. I'd saved up about \$3,000 that I could use for buying stuff, and I'd ship it back. My aunt, who worked at the Peabody Museum in Boston, introduced me to the woman there who managed the shop, and that's the first place where I actually sold handicrafts. Did you come from a family with retail expe-

No, my father was a lawyer. But his father, my grandfather, was in the haberdashery business. After I opened my first shop, my father's favorite line was, "From rags to rags, in three generations."

So how did the business grow and evolve? Over the years, I got into being a clothing designer-

women's contemporary clothing, inspired by traditional cultures; I became a retailer, and, at one point I had seven retail stores, while selling clothing and handicrafts to 600 boutiques around the country. And I think I kind

# PUTUMAYO AT TO

# Dan Storper The Billboard Interview

A Passion For Creating Connections Between Cultures Drives The Founder Of Putumayo World Music. BY THOM DUFFY

of lost myself in that rat race of designing five clothing collections a year. I said, "I'm not really enjoying this. This is not really what I started out doing." So I started keeping my eyes open for ways to move Putumayo more into the kind of cultural connectedness that I had start-

How did music enter the picture?

I had started to play music in my retail stores that I had collected, music from the Andes, And it helped to create an environment or ambiance that made you feel as if you were escaping from the city and traveling to South America. Then, one day in San Francisco, I had wandered into Golden Gate Park during a beautiful summer's day. I was going to an Indonesian art exhibit, and there was this African group called Kotoja playing. And they had brought these 300 or 400 people together of all ages and ethnicities-all dancing together to this fun, upbeat music. This was 1991.

I made a point, when I went back to New York, to buy their cassette-I didn't have a CD player then-and I thought: This is great. Then I walked into one of my stores, and [the employees] on that day were playing some kind of a metal album. I said, "What is going on here?" So I commissioned special tapes from AEI, the company that does in-store music: I picked the music, from Angelique Kidjo to Johnny Clegg to Bob Dylan and Bonnie Raitt. The first day, I got a call from one of my managers saying, "All of a sudden, my employees are bopping around the store, and people are coming up and asking, "What is that music?

It was a real eye-opener for me. This was going on for a few months, and I said, "You know, it would be great if I could somehow create a package of world music. bottom line is that I was always seeking the universal common denominator with music, like the spirit of Bob Marley. Music that, whether you're I2 or 65, whether you're black, white, Chinese, Latin... music that people of all ages and ethnicities could love. And I think the whole idea behind Putumayo was to identify those melodic. upbeat, fun songs that people would appreciate.

Meanwhile, you had become a member of the Social Venture Network, which links entrepreneurs with a similar view of social responsibility. That's where you met Rhino Records founder Richard Foos?

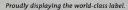
Yes, and I talked to him about what was going on in my stores. I said, "People are responding like crazy to this. Maybe we can do a collaboration. We'll pick the music, and you do the licensing and manufacturing. You





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Over the last decade, Putumayo has come to mean more to us than world music. It is a group of people truly worthy of the label "world-class".

Congratulations on your 10th anniversary!

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**BORDERS** 

# PUTUMAYO AFTO

## THE BILLBOARD INTERVIEW

Continued from page P-3

sell it to the record stores, and we'll sell it to the nontraditional stores."

The first two albums, released in April 1993, were The Best of World Music: Vocal and The Best of World Music: Instrumental.

We had an argument about it at the time, because Rhino wanted to have a distinctive name that people would find catchy. So they wanted to call the series The Best of Wind Music. Since I was just getting into it and didn't know that much about world music, I bought it at first. But they convinced me. And I've gone back since and listened to those first albums, and they really do have some great songs.

Rhino loved the idea, but [the CDs] wound up in these various world-music bins and, without enough in-store play or radio or any support at traditional retail at the time, world music was not selling big numbers.

But what Michael Kraus and I saw was that there was so much interest in the music in my stores, if only we could offer it to other [non-raditional] retailers. So we were the there to make it worth their while. So we decided to take over distribution to record stores. And we began to sell and figure out how to work with record stores. The non-traditional and traditional retailers store are the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the self-out of the se

We tried to utilize the same kind of merchandising awareness. We knew there were thousands of CDs out there, and we needed some way that Putumayo could be identified.

Was there a turning point when you knew your future was in the music business fulltime?

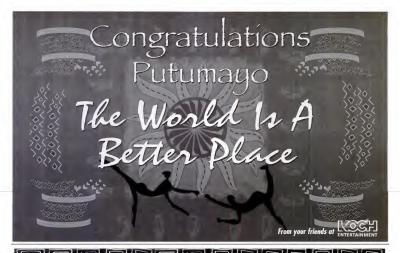
As some point—and it was probably late 1989 or early "96—I wheel up and said." Man, I want to do this!" I had to find a way out of the clothing business and be able to do this so it would sustain my life. And I didn't know in the beginning that there could be CDs that would sell into the hundreds of thousands. But certain albums like Women of the World: Cellic clicked and were on the Billboard [Top World Music Albums] chart for weeks and solid almost 300,000 copies. We've now had 20 albums that have sold more than 100,000 copies.

# What is Putumayo's A&R strategy and process today?

Going back to what I said previously about the spirit of Bob Martey, (we're seeking) medical, upbeat music that's accessible, that we fed is essentially universal. I've abosy been the one who made the final decision on a track. Until Jacob Edgar, our YP of A&R, joined us, I also bad been the one who did the research, Jacob has this back been the one who did the research, Jacob has this back musicologist and having a good car. He added a whole musicologist and having a good car. He added a whole new dimension, reaching out to label and artists all over the world, saying, "We're working on an album, please send us material." We also get unsolided material. And we go to conference like WOMEX and MIDEM. But Jacob Spervally listent to most off its rand will make been been also been supported by the send of the send of the control of the conference like to the send of the rand of the control like, both for potential Putumayo CDs and for radio shows.

# You've really nurtured your relationship with retailers.

Our goal with every retailer is to figure out what works with Patturnays and their store. With every distributor, we talk about how we can give them the tools to make it colorid bit and the store of the properties of the properties of the properties of the properties of the properties of the store of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties o





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# PUTUMAYO AT TO

### THE BILLBOARD INTERVIEW

Continued from page P-4

World" promotions. If you have fun, upbeat music that is guaranteed to make people feel good while introducing them to other cultures, and if you can put that all together in a package and make people know it's available for \$15.98, 1 think you've got something there that is sure to do at least reasonably well.

#### You've nurtured those customer relationships outside the U.S., as well.

We have about 50 distributors around the world. In New York, Michel Amar is our director of international sales, working with Asia, Latin America, Africa and direct accounts are serviced through our office in Hilwersum (nouside Amsterdam). In April 2000, we opened Puttunyo Europe, under managing director Christian Dalbavie, who used to head the French Music Office in Portugal and Lish. They have really developed a very strong presence in some of the European markets. Slight none, Francie serve epolosis for us. Legland seems too none, Francie serve epolosis for us. Haghand seems too strong market. In general, were have a serven market and strong market. In general, were have a serven miderable with

# Do you, or your staff, see an advantage to your status as an independent record company?

One thing that's nice recently is that Susan Rosenberg has come back as our VP of sales and marketing, Set works with Mira Prinz, our sales and marketing manager. Susan had speet two and a ladly great at RCABMO and did a good job and enjoyed it. But there's something about working in an independent environment, being able to be, as Seinfeld said, the master of your domain. There's a cretain amount of nimbleness and responsive ness, both as a label and as an individual working in a company like this.

#### These are difficult times for the music business. How do you view the future for Putumayo and world music?

I think, from a practical sense, we've seen a couple of years of realty toog times. And ih is shored us not just to be leaner and more focused but to do a better jo do what we're doing. We're hoping that Plummyan one is a better companis, Now there's intere competition. You want to discrete the companism of the competition of the companism of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the competition of the compet

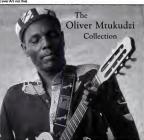
# PUTUMAYO AT 10

former head of the French Music Office in New York. More recently, Putumayo has beefed up its domestic staff with the addition of former Tuff Gong label head Cassandra Goins as promotion director and the return of sales and marketing VP Susan Rosenberg.

Observing the growing interest in world music, Storper cites a "stepped-up presence" for the label in commemorating its 10th-anniversary year. This will include a six-week U.S. summer tour by Zimbabwen legend Oliver Mtukudzi, accompanied by the release of The Oliver Mtukudzi Collection, a French Caribbean collection in May and Salsa Around the World in June. There'll also be a continuation of the successful Groove and Lounge dance/ electronica series with African Groove and Euro Lounge, the contemporary world-R&B anthology Global Soul and Cover the World, a novel CD of classic pop and rock covers by world-music stars. The label is also developing two TV specials for BET/BET Jazz: Global Soul, hosted by Arrested Development's Speech, and a 10th-anniversary special featuring world-music videos and concert footage, which will serve as the basis for a 10th-anniversary DVD to be released in conjunction with a two-CD retrospective this fall. Various concert events celebrating the Putumayo milestone are also slated.

# The Oliver Mtukudzi Collection

Cover Art not final



The Oliver Mtukudzi Collection features some of the most enduring and appealing songs by this extraordinary artist from Zimbabwe.

Release Date: July 8, 2003

# Catch Oliver at these tour dates!

7/03/03 Chicago, IL Summer Dance Concert Series 7/05/03 Dayton, OH City Folk Festival

7/06/03 Toronto, Can. Afrofest Hot House

7/09/03 Chicago, IL Concert of Colors 7/11/03 Detroit, MI

7/13/03 Chicago, IL The Folk and Roots Festival 7/18/03 Providence, RI Waterplace Park

7/19/03 Montreal, Can. TBA

7/20/03 Ottawa, Can. Ottowa International Jazz Festival

7/25/03 Atlantic City, NI Kennedy Plaza 7/26/03 Brooklyn, NY Celebrate Brooklyn Festival

7/27/03 Albany, NY Washington Park 7/29/03 Roseburg, OR Music on the Half Shell

7/30/03 Portland, OR Oregon Zoo Amphitheatre 7/31/03 Albany, OR Monteith River Park

8/01/03 Piercy, CA Reggae on the River 8/03/03 San Francisco, CA African Odyssey Festival 8/06/03 Los Angeles

8/09/03 Sedona, AZ Putumayo World Music Festival

More dates to be announced

www.putumayo.com





www.putumayokids.com



Putumayo Kids, a new division of Putumayo World Music, creates world music CDs and multicultural activity kits that entertain, educate and inspire cultural curiosity. The World Playground children's series has won critical acclaim and top awards.



African Playground An entertaining and educational musical expedition to Africa for children and families. Features an unreleased track by Angelique Kidjo.



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# COUNTRY

# Nashville by Phyllis Stark Scene

BACK IN THE SADDLE: It's not every day an act re-signs with the label that dropped it, but that's exactly what happened to the Warren Brothers.

The duo, Brad and Brett Warren, recently renewed its relationship with BNA Records and has a new single at country radio, "Hey Mr. President," which is No. 29 on the Hot Country Singles & Tracks chart this issue.

Singles & Tracks chart this issue, After reconnecting with BNA 1 even weeks ago, the brothers have had to work quickly to meet a June 3 street date for their album. "We're enjoying it to because nobody's over-tinkning things," says Brett Warren, who notes that RCA Label Froup chairman loe Galante was pragmatic about their previous relationship with his company. "Joe said, There's two ways of looking at this, bagged or history. Let's book at this as history, if it works, it's going to be agreat story."



Warren says they used the time wisely since their last BNA deal ended. "We took a year of and wrote a bunch of songs. Tim McGraw and Jaynyd Shoynd cut songs of our." They also came back to the majors with a new attitude. This time around, Warren says, were just really calm." In their downtime, he says, we became better songeniters and better singers, just better al our craft. If you're not growing you're dying, and this album shows all tod growth."

The Warrens have some high-powered friends in the producer's chair. Their forthcoming album is being produced by McGraw and Byron Gallimore (Billboard, April 5). It will be their third project for BNA.

"Tim was so excited about our music," Warren says, noting that McGraw "was so into it and believed in it so much" that even if the brothers did not reconnect with BNA, he offered to produce the project and shop it to

other labels himself.

A likely highlight of the forthcoming project is "Sell a Lot of Beer," a song the brothers wrote with Bill Anderson that includes a hook any

veteran club performer can relate to: "I don't sell a lot of records but I sure sell a lot of beer." Warren says McGraw and Kenny Chesney have agreed to sing on the track, and they are work-

ing on recruiting Kid Rock as well.

The album's likely second single is called "What If Women Ran the World." Warren describes it as "a socially conscious country song that kind of panders to women."

ARTIST NEWS: Alabama will receive the Academy of Country Musics's (ACM) Pioneer Award during the live May 21 telecast of the ACM Awards show on CBS. The award recognizes outstanding achievements in the field of country music. Alabama will perform "Tennessee River" on the show. Warner Bros. artist Fath Hill will

Warner Bros, artist Faith Hill will release her first DVD, When the Lights Go Dourn, May 6. The bulk of the DVD is taken from Hill's 2002 NBC-TV special, including a performance of "Breathe" with Carlos Santana. But it also includes three songs not shown on the TV special and some behind-the-scenes material.

SIGNINGS: SonyATV Tree has signed Amanda Williams to a songeriting deal. She is the daughter of veteran SonyATV Tree writer Rim Williams. Asylum/Curi Records has signed new act Blue County to its artist roster. The duo consists of Aaron Benward and Greg Reeves. Also, a previously announced deal to sign the group Carolina Rain to the label's roster has fallen through

(Billboard, April 19). Singer/songwriter Jesse Winchester has signed with Nashville-based Pathfinder Management. Winchester currently resides in Quebec.

ON THE ROW: Gasper Milazzo is promoted from director to senior director of sales at RCA Label Group.

Nina Roseman joins Dreamcatcher

Nina Rossman joins Dreamcatcher Records as promotion director. She most recently was publisher of industry newsletter *The Conference Call*. The Grand Ole Opry has hired Grammy Awardwining engineer/

The Grand Ole Opry has hired Grammy Award-winning engineer/ producer George Massenburg as an audio consultant on a limited-term basis. He will work on improving the sound quality of the Opry's weekly TV broadcast on CNT and the new syndicated radio show America's Grand Ole Opry Weekend.

Laurie Dashper joins the Country Music Hall of Fame and Museum as event services manager. She previously was manager of author relations for book publisher Thomas Nelson Inc.

# Gilman Gives Stepanek's 'Heartsongs' A Musical Voice

BY JIM BESSMAN

Even at age 12 when he scored with his debut single, "One Voice," Billy Gilman showed unusual maturity. Now, with Music Through Heart-songs—Songs Based on the Poems of Mattle 1.T. Stepanek, Gilman, who turns 15 May 24, has matured more, both in deepened voice and especially

in album content. The unique new disc, which Epic Records released April 15, matches the words of Stepanel.— He 13-year-old best-selling poet with an incurable form of muscular and strength of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the state of the sta

Nieben SoundScan.
"It's his poetry and message. All I'm
doing is putting a voice to it." says
Gilman, who met Stepanck Feb. 15
on The Larry King Shour. "My vocal
coach Angels Beara' called after the
show and said it would be cool to part
his poems to music. I wasn't really
sure, but then I saw my father crying
just reach kids but adults as well. He
also touched me so deeply, because I
relate to everthing he's saying.

#### 'SOMETHING VERY PERSONAL'

Induced, Gilman's project essentially complements the themes of peace and hope that motivated Stepanek to write his poetly books—all of which employ the key word heartsongs' in the title. Stepanek defines a heartsong as the song in one's heart that helps make you a better person, and he has clearly struck a similar chord with others involved in the album concept.

"Angela called my manager Scott was out buying the books, so it was like a chain reaction," Gilman conrinues. "He got the writers together, and they came up with great ideas in fitting the music to the words." Gilman also credits Siman with

fitting the music to the words."

Gilman also credits Siman with enlisting record-company support, which fell in line accordingly—even though the album did not fall into standard artist development plans.

"When we started the project, it was like, VGK, it's certainly an interesting strategy and piece of business," says Sony Music Nashville executive YP/GM Mike Kraski, who then met Stepanek at a muscular dystrophy fundraiser. "He touched my heart too, and it stopped being about business and became something very personal. He's just an

extraordinary young man and an incredible inspiration."

Kraski says country stations are free to choose their own focus track. "We think it will vary by market," he predicts, adding that "a lot of markets have been strong supporters of Billy Gilman all along, and we want them to lead the way."



While a video will be available for the track "I Am/Shades of Life," Kraski points out that "it's one of those rare opportunities where we're not look ing to synch up a single choice with a video choice because it's not that apparent. So we're choosing a focus track that lends itself best for video."

#### COMBINED AUDIENCE Kraski says the overall marketing

Massi says the overall marketing perspective involves "children, moms, and giandmothers and is all over the place, which makes it so intriguing. You have a little boy who's sold between 1.5 [million] and 2 million books of poetry, and a young man who's sold over 3 million Chs, so it's a combined audience for retailers who sell books and CDs, with a tremendous opportunity to co-brand at chains like Borders and Barnes & Nobble."

Borders Books & Music country category manager Susan Scott is on Kraski's wavelength. She says, "It's a great opportunity for retailers like Borders who can tie the books and music together, and we're looking to do a lot of cool front-of-store promotions."

The project is "tailor-made for TV" too, Kraski adds, reporting that Gilman

appeared on Good Morning America on street date and that pay-per-vision concert potential is being explored. On the print side, he says a People piece is slated, while Web marketing 'will be huge because Billy's audience is very Internet-active, and his site is [Sony Music Nashville's] most-visited, aside from the Disic Chicks."

Kraski and Scott also agree that Music Through Heartsongs, which is Gilman's first album since 2001's Dare to Dream, works as an ideal transitional release.

Scott says, "It's a great way for Billy to come back after a period of time where he's been off and as his voice is changing."

Gilman, who is booked by Creative Artists Agency, is recovering from a lengthy bout of double-pneumonia. which hit him after he finished an exhausting 90-city tour in 2001. "Plus, on top of that, my voice started changing around January 2002. and I went from mezzo-soprano all the way down to high tenor, and let me tell you, that was a drop," Gilman says, "Right now I can get down lower You sit at the piano and say There goes my high "F," '-and then my high 'C'-but you can't let it affect you because you can't stop Mother Nature, and compared to Mattie's problems, mine are like nothing.

Gimm--who was recently named national youth chairperson for the Muscular Dystrophy Assn.—modest-by asserts that he only put his vice to Stepanek's poetry and message. "To sing these songs was really hard because I had to portray his life," he says, "I the hat three siblings die of the same disease, and his mother is in a wheelchair with the same disease. That's a lot to digest, and [that is] why we have to get the message out as soon as we can, because it could kill him tomorrow.

Stepanek's involvement from here on is likely to be limited. "He's in pretty bad shape now," Kraski says, "which makes [the album] all the more emotional and personal."



At Ease. Randy Travis and his wife/manager, Elizabeth, met with Gen. Tommy Franks at the Strawberry Festival mear MacDill Air Force Base in Tampa, Fla., shortly before the start of the war in Iraq. Travis, left, is pictured with Franks and Elizabeth following his performance at the festival.

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# Billboard TOP COUNTRY CATALOG ALBUMS

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# Billboard HOT COUNTRY, SINGLES & TRACKS

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# Billboard ALBUMS.

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# TOP COUNTRY SINGLES SALES

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	5	LOVE WON'T LET ME DISCHIED DAY	Tammy Cochron
	8	BEAUTIFUL GOODBYE CAPING TEN	Jenniter Henson

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# **ALBUMS**

Edited by Michael Paoletta

# POP

CHANTAL KREVIAZUK What If It All Means Someth PRODUCER: Gregg Wattenberg mbla 86482 RELEASE DATE: April 22

Canadian Chantal Kreviazuk should already be a major star in the U.S. She has previously delivered exactly what most discerning consumers require: solid, infectious songs that she performs with maximum charm and a lovely, camera-ready image. She has amassed an ardent cult following in the States that may finally grow to mass audience size with the onset of What If, an album that combines the literate-rock sound of past efforts with cleaner, more pop-savvy production. Highly commercial songs like the jangly "Weight of the World" and "Miss April"-with its cynical, Alanis Morissette-influenced sound-are easy radio programming choices. All Kreviazuk needs are a few heroes at radio to start the ball rolling. From there, stateside stardom is hers .- LF

#### # COLDERAPP Black Cherry PRODUCER: Goldfrapp

RELEASE DATE: April 29 Goldfrapp's very fine 2000 debut album, Felt Mountain, was a tantalizing mix of twisted torch song, lush eine matic orchestration, and post-Massive Attack electronic heats. While the British duo's conhamore set Black Cherry, deviates from this formula, it is by no means a complete break from what came before: an air of mystery and drama remains omnipresent. This time around, though, Goldfrago's Alison Goldfrape and Will Gresory mine a decidedly electro-laced landscape, replete with twitchy beats and Giorgio Moroder-hued swith patterns (witness the "I Feel Love"-inflected "Strict Machine"). Elsewhere, a track like "Train" veers off into David Bowie-styled glam-rock territory, while the playfully sexy and oh-so-pop "Twist" recalls latter-day Human Leadue-albeit with Goldfrapp's sublime vocals replacing the deadpan delivery of Phil Oakey. Of course, those desiring the Goldfrapp of three wars ago are encouraged to immediately savor the title track, "Deep Honey," and "Forever."---MP

# DANIEL LANOIS PRODUCER: Daniel Lanois

Anti-/Epitaph 86661 RELEASE DATE: April 22

Shine is a minor-key album from a major-key producer Daniel Lanois who has worked on landmark recordings with U2, Peter Gabriel, and Bob Dylan. Since Lanois' edgy 1993 album, For the Beauty of Wynona, he's grown even more melancholic, with introspective moods and bare-bones, trash can production. Lanois' voice is hoarse and yearning, sometimes straining into falsetto as it sits in a stark instrumental landscape of blues, Cajun, and

#### LI G Н 0 T T



#### DARRYL WORLEY Have You Forgotten? PRODUCERS: Frank Rogers, James Stroud mWorks B0000064 RELEASE DATE: April 15

Regardless of one's politics, few could doubt the sincerity and passion of Darryl Worley's now-signature bit and title cut-and the magnitude of the single's connection with country listeners speaks for itself. But to simply pigeonhole Worley as a patriotic flagwaver does the artist a disservice, as he had already proved himself as a songwriter on two previous releases. with much of that material recycled for this album. Clearly geared to tap Worley's surge in popularity. only four of these 16 cuts are new. and packaging and promotion make obvious the focus, as do such cuts as the stubborn "I Will Hold My Ground." But the best stuff is the less obvious, like the Cajun raveup Tennessee River Run," bluesy "Family Tree," top-shelf "Second Wind " and easy, rollin' "A Good Day to Run " It is the ability to write songs like these that best define Worley's substantial talent - RM

#### VEAH VEAH VEAHS Fever to Tell PRODUCERS: Dave Sitek, Yeah Yeah Yeahs Interscope B0000349 RELEASE DATE: April 29

Armed with an EP, a single, a mountain of buzz, and singer Karen O's fashion sense, Brooklyn, N.Y.'s Yeah Yeah Yeahs have chosen Interscope to make their full-length debut. One of the rawest-sounding major-label releases of the year. Fever to Tell bears a fleeting resemblance to the White Stripes, in that neither band has a bassist and both acts are (properly) fitted with "garage" tags.



That said, the Yeahs add more disparate influences, such as indierock and '80s music, to their sonic pallet. Ms. O uses her voice as an instrument, at times repeating words and syllables until they lose meaning. Yet when O drops her voice to sing, like she does on the beautiful "Maps," she sounds not unlike Chrissie Hynde, Fever to Tell is well-poised to become the "cool" soundtrack to those in and well beyond the 718 area code -- BT

### JARABE DE PALO

PRODUCER: Joe Dworniak Warner Music Latina 60006 RELEASE DATE: April 1

Spanish group Jarabe de Palo's debut on Warner (after a long stint on Virgin/EMI) is simply-and optimisti-cally-titled Bonito (Pretty). And it is pretty from the title sond to the entire sunny disposition of the 15 tracks here, many unabashed celebrations of life. But Ronito is too light a word to describe this gorgeous album, featuring some of the most well-crafted songs lead singer Pau Donés has turned out in years. Eminently international, Bonito mixes Spanish elements freely with lots of Brazilian touches-the sertaneja accordion in the catchy "Yin Yang" is a standout-and goes out on a limb with the delicious "Las Cruces de Tijuana," a kind of Spanish corrido, and "Cambia la Piel," a salsa track with aggressive piano and percussion improvisation. This is the kind of album that could hoost sales in the IIS Latin market with the proper marketing/promptional budget behind it .- LC

#### R&B/HIP-HOP JARABE DE PALO ₱ 181 MO

Meet the Girl Next Door PRODUCERS: various The Gold MInd/Elektra 62835 RELEASE DATE: April 29

trashy entertainment that's as Ameri-

can as capital nunishment .- AZ

While promoting her promising 2001 debut, Based on a True Story, Lil' Mo was hit over the head with a champagne bottle after a San Francisco concert. During the recording hiatus that followed, she married, became a mother, and worked as a radio personality. Those personal experiences are reflected in this love- and family-themed sophomore set. Lil' Mo plugs back into hit momentum with the hip-hopped wedding ode "4 Ever," which teams her again with "Superwoman Pt. II" partner Fabolous. A merging of tradit R&B and hip-hop, Meet the Girl Next Door showcases a deeper, more lyrically frank Lil' Mo who definitely still has the chops-as evidenced by such infectious cuts as "Shoulda Known" and "So Lost Without U." However, the set is ultimately weighed down by unnecessary interludes and a formulaic sameness to several of the songs. That aside, Lil' Mo remains a talent to keep an ear on.—*GM* 

#### **▶** BONE CRUSHER AttenCHUNI PRODUCERS: various So So Def/Arista 50995

RELEASE DATE: April 29 Bone Crusher grabs hip-hop by the throat with his So So Def/Arista debut, AttenCHUN! The aggressive Atlanta native is one of many new Southern MCs who are making a name for themselves in the hip-hop dame by any means necessary. In fact fellow Atlantans Killer Mike and T1 turn up on Bone Crusher's lead single "Never Scared." The appropriately titled single serves as a fitting introduction to the set. Sounding both grimy and gruff, Bone Crusher proves he is a no-nonsense MC who goes all out over the Avery Johnson-produced kinetic track. On "Hate Ourselves. Bone Crusher teams with Goodie Mob for a little self-reflection. Other highlights include the laid-back "Grippin the Grain," the Lif' Jon- & Chyna White-featuring "It's Me (Lane to Lane)," and "For the Streets."-RH

#### country ambiences. You can hear influences from many of the artists with whom Lanois has worked, including Dylan ("Sometimes"), U2's Bono guests on "Falling at Your Feet" and Emmylou Harris sings harmony on "I Love You." But at the heart of Shine's mood are several haunting instrumentals with Lanois on pedal-steel guitar, cre-

ating an ambient country music.-ID THE FLESHTONES

#### Do You Swing? PRODUCER: Rick Miller Yep Roc 2050 RELEASE DATE: April 22

are eliable. Send review cooles to Michael Papietta (Bilibhaet 770 Broadway, 6th finar, NewYork, N.Y. 10000) or to the wolver, in the appropriate human

ou have to love this band. After some 25 years, these hard-lovin', apparently hard-drinkin' guys from Queens, N.Y., are still bangin' out vintage, backbeatdriven, gang-vocal-laden guitar rock recalling the Cramps and a blusier, mainstream-leaning lggy. It's the kind of stuff that makes you want to get sloppy drunk and dance your ass off. And, really, what else can you ask for from a rock'n'roll record? The foot stompin', throat-shredding, stringbreakin' retro barroom rock of Do You Swing?-especially the gloriously raucous "Are You Ready for the Mountain?" and "Headlock on My Heart." which recalls Echo & the Bunnymen.

ing the days for the next Fleshtones gig. If the garage-rock revival isn't over vet, here's a potentially brilliant touring mate for the likes of the White Stripes and Mooney Suzuki. Check out the fantastic-albeit completely out of place-cover of Led Zeppelin's "Communication Breakdown" and the "mymy-my"-laced, Tom Waits-y ballad "In My Mind " Bartender! \_\_ WO

# OPETH PRODUCERS: Steven Wilson, Opeth

Koch 8652 RELEASE DATE: April 22

wedish death-metal outfit Opeth walloped fans with a blistering attack with last year's set, Deliverance, but the quartet took a 180-degree turn with Damnation, the sister project that was recorded along with it. Gone are the growls of singer Mikael Akerfeldt and the involvedace assault of musicians Martin Lopez, Peter Lindgren, and Martin Mendez. This time out, listeners are treated to a tanestry of eerie minimalistic soundscapes, such as the stark "Hope Leaves." The Pink Floydish "Closure" picks up the tempo a bit, as does "To Rid the Disease," but opening track "Windowpane" and "In My Time of Need" are the drowsy compar

noons. Of course, the lyrics are equally dark, touching on haunting loneliness. death-whispered Juliabies, and wounds that forever bleed. The set clocks in with eight songs that barely span more than 40 minutes, but their chill-especially that of closing song "Weakness"-reverberates long after.- at

## THE CRAMPS Flends of Dope Island PRODUCERS: Poison My, Lux Interior Venneance 675

RELEASE DATE: April 15 Remember when rock'n'roll was fun? Psychobilly progenitors the Cramps do, and they've come crawling out of the Black Lagoon with their first album of new material in five years to prove it. Thrill to the "Theme From Peter Gunn"-like riffing and sweet lyrical reprobation of "Big Black Witchcraft Rock" ("Supermodel head on the chop-ping block," no less), the ride-'em-cowboy psycho spoof "Dr. Fucker M.D. (Musical Deviant) " and the runaway rockabilly pevote fest "Wrong Way Ticket"-a hot-rod suicide song that shoots straight through the cliff rail on Dead Man's Curve. Throw in three cool covers, some surf and boogle, and leopard-skin bags full of mondo-sexo, Cmovie sci-fi/horror imagery, and you've

# DANCE/ELECTRONIC

### ► LOUIE DeVITO Dance Divas PRODUCERS: various

Dee Vee Music/Musicrama 0005 RELEASE DATE: April 15

It's a boa paradise on Dunce Dinas, a non-stop, 75-minute tour de force of beats and bellows, courtesy of popular New York-based D.I.Louis DeVito, This set, issued by the DJ's own Dee Vee imprint (distributed by Musicrama) is squarely aimed at mainstream dancefloor enthusiasts, resurrecting such classics as Amber's "Sexual," Diana King's "Say a Little Prayer," Ultra Nate's "Free," and Toni Braxton's "Un-

(Continued on next page)

oddly-has at least this writer countion pieces to gloomy Sunday aftergot 45 minutes of googorranously CONTRIBUTORS. Bradley Bambarger, Lelia Cobo, John Diliberto, Larry Filcit, Rashaum Hall, Gall Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Onuch Taylor, Brann Feltehnan, Onista L Titus, Philip van (Continued from preceding page)

Break My Heart," Elsewhere, familiar names like Deborah Cox, Gloria Gaynor, Sandy B., Charlotte, and Alice Deejay pervade, making Divas a singalong party pal that's perfect for the Saturday-night drive to clubland .- CT

**► VARIOUS ARTISTS** Trance Classics PRODUCERS: various ine Music 80200 RELEASE DATE: April 22

What makes a trance classic? For some andelic vocals surrounded by cascading synths are mandatory. For others, classical arrangements nunctusated by stabbing basslines are essential. Whatever, chances are pretty good it's here. On board are BT. Darude. Moby. Energy 52, ATB, Grace, Paul van Dyk, Kernkraft 400, Nalin & Kane, System F. Binary Finary, and Chicane, among others. Of course, at two discs, Trance Classics can't possibly include every classic within the genre (perhaps Lustral's "Everytime" will make it to the next volume). One essential set .- MP

## COUNTRY

**▶** JESSICA ANDREWS PRODUCER: Byron Gallimore DreamWorks 50356 RELEASE DATE: April 15

Five years into a recording career though only 19, Jessica Andrews is confident on Now, which showcases a more mature artist-one who remains a powerhouse vocalist. Even so, in can'tmiss helmsman Byron Gallimore's hands, she's also a pure country pop singer, as evidenced on the ultra-cor temporary girl-power anthem "There's More to Me Than You," the sonically interesting "To Love You Once," and punchy "Second Sunday." Andrews shines like a diamond on the Elton esque "When Gentry Plays Guitar" and the blockbuster "Windows on a Train. Elsewhere, the bombastic "I Wish for You" is a calculated, vaporous stab at an event ballad, but the more subtle "I Bring It to You" and "They Are the Roses" both manage that feat better. Andrews is all grown up on the yearning "You're the Man (That Brings the Woman out of Me)," and the title cut owns a haunting melody. Sounds like Andrews' time is, indeed, now .-- RW

#### Chris Carl PRODUCERS: Robert Wright, Chris Cagle Capitol 40516 RELEASE DATE: And 8

CHRIS CAGLE

Chris Cagle's follow-up to the 2000 set Play It Loud offers up a more confident, seasoned version of the party outlaw that first caught country listeners' ears and expands on that image to include more mature, melodic fare. That's not to Cagle's detriment, as evi denced by the catchy "What a Beautiful Day," the edgy "I Love It When She Does That," and power ballad "Look What I Found." That said, Cagle can still deliver an endearing no-brainer: "Chicks Dig It" is a good-natured rocker that is better than it deserves to be, and "Night on the Country" is redneck cool with major summertime noten. tial. Also effective are a brace of mighty fine midtempos ("It Takes Two" and 'Growin' Love"). Still, production is at its best when it bares musical teeth, as on the vigorously roiling "Everything, and Cagle shows nice progression as a

songwriter here, having a hand in nine of 11 tracks.—RW

### LATIN

► JACI VELÁSQUEZ Milagro PRODUCERS: various

Sony Discos LAK87652 RELEASE DATE: April 1 Jaci Velásquez's continued expansion is evident in an album that traverses styles, from unadulterated pop to more urban tracks. The choice of material suits

Volásonsez, who sounds relaxed and in control of her songs, down to the saucy "No Me Hace Falta un Hombre"-a track from her current film. Chasina Paniand "Mi Vida No es Nada Sin Ti." a translation of Gloria Estefan's "I Don't Want to Lose You Now." Save for a more organic. acoustic sound in the arrangements. Milagro is not ground-breaking nor does it mark any departure for Velásouez-de spite the array of producers and songwriters involved in the project, include Emilio Estefan Jr. and Rudy Pérez, Still, Milagro is a well-executed pop album that should satisfy Velásquez fans while reeling in new ones .- LC

#### **BILLIES**

MARCIA BALL So Many Rivers PRODUCER: Stephen Bruton

RELEASE DATE: April 22

Pianist/vocalist Marcia Ball's last album, Presumed Innocent (2001), won the W.C. Handy Award for blues album of the year. Such success is bound to produce heightened expectations for this follow-up. Ball is a consummate pro. however-a killer pianist, a great singer and a very credible songwriter. For such an artist, success breeds success. So Manu Rivers is every hit as nowerful as Presumed Innocent while offering an even more sophisticated stylistic palette. Ball's longstanding love of R&B is writ large in this album, as is her affection for what Dr. John calls "New Orleans fonk," Because of this, the feel of her music, from arrangements to vocals to her piano work, has never been more righteous. In 2001, Presumed Innocent was the best album Ball ever released. It's 2003 now, and So Many Rivers is the best album Ball has ever tracked. This could go on for years.—PVV

#### JAZZ

\* IANIS SIEGEL Friday Night Special PRODUCER: Joel Dom Telarc 83566

RELEASE DATE: April 22 This is a very cool piece of work. Producer Joel Dorn matched vocalist Janis Siegel with an organ/tenor group and made magic. Hammond B3 boss Joev DeFrancesco handles the keyboard chores, and Houston Person plays tenor sax. Guitarists Russell Malone and Peter Bernstein and drummer Buddy Williams round out the guintet. DeFrancesco and Person rule the groove, and Siegel's vocals are inspired. The ontimal word here is swind: Friday Night Special swings effortlessly relentlessly, and Siegel seems thoroughly in-the-pocket on every track.

Make a point to listen to her luscious

renderings of "My How the Time Goes

mum cool on "There's a Small Hotel"

By" and "Misty." She achieves maxi

and "My Love Is/My Babe." Siegel slins into the cozy jazz vibe pioneered by cats like Jimmy Smith and gives it a bracing update.—PVV

# CLASSICAL

★ PETERIS VASKS: Symphony No. 2, Violin Concerto ("Distant Light") nian Chamber Orchestra and ere Philharm sic/John Storgards, tor and violin

PRODUCER: Seppo Silrala Ondine 1005-2

RELEASE DATE: Andl 22 Born in 1946 in Latvia, composes Peteris Vasks counts as kindred spirits such Eastern contemporaries as Arvo-Pärt, Giva Kancheli, and Henryk Gorécki, as well as forebears Schnittke. Lutoslawski, and Shostakovich, Yet Vasks has developed a highly organic and individual sonic signature, one in which even the darkest moments admit light. His emotive music has proved popular on disc, and this latest album presents the premiere recording of his dynamic, dramatic Symphony No. 2, as well as the second rendition of his seraphic Violin Concerto, "Distant Light" (Gidon Kremer having premicred the piece on Teldec). The Finnish performances here are excellent, as is the recording: the entire production does justice to this great music, which manages to be both potently meaningful and accessible Distributed in the ILS by Koch --- RR

# VITAL REISSUES

SOUNDTRACK

REISSUE PRODUCER: George Feltenstein ORIGINAL PRODUCER: Michael Gore

Turner Classic Movies/Rhino Movie Music 73862 RELEASE DATE: April 22

In 1980, when Fame literally tapped into pop culture, the marriage of film and music was at its neak, with Grease. Saturday Night Fever, and Urban Cowboy paving the way, and Flashdance and Footloose waiting in the wings. Some 23 years later, the compositions that gave the flick its flair stand up as more than rhythmic reminders of bygone innocence. Michael Gore's "Out Here on My Own," sung by Irene Cara, remains as simplistic and memorable a statement of isolation as has ever been written, while the Oscar-winning title track, downtown romp "Hot Lunch Jam," and steeple-chasing "I Sing the Body Electric" could put up dukes with the baddest beat box in hip-hop and walk away proud. Also featured are three honus tracks, including the previously unreleased "Miles From Here. No doubt, this digitally remastered reissue's greatest appeal lies with those on board the first time: for us, this Fame is hardly fleeting to Warner Home Video DVD arrives June 3).--CT

# Billboard.com

Also reviewed online this week:

tar (Stony Plain)

# CONCERT

FISCHERSPOONER, April 9 Hammerstein Ballroom, New York

New York-based electronic pop/performance art duo Fischerspooner (frontman/lyricist Casey Spooner and composer/producer Warren Fischer) brought its lavish, sexually provocative show to a packed Hammerstein Ballroom on the second stop of the group's first North American tour.

Tickets were \$24 in advance and \$27 at the door, with more than 2,200 tickets trading hands. Attempting to recapture the avant/ nost-modern theatrics of Andy Warhol and the Factory, early Bowie, and Sigfried & Roy, the group staged an imaginative performance that was nothing short of a spectacleand a campy one.

Sidestepping traditional rock con-cert conventions like instruments and live singing in favor of a more conceptual and cheeky approach. Fischerspooner's performance incorporated elaborate theatrical lighting, dizzying plot turns, couture costuming, wind machines, and confetti

Led by consummate showman Spooner-who was joined by a hand ful of well-choreographed dancers (Fischer oversees the production from backstadel Fischersnooner treated fans to a highly energized set of sands from its recently issued debut, #I (Capitol).

In this setting, such tracks as "Invisible," "Natural Disaster," a cover of Wire's "The 15th," and lead single "Emerge" came to life, per-

FISCHERSPOONER

fectly capturing the throbbing ener-

gy of the underground electroclash

The crowd-which included

Moby, actress Chloe Sevigny, and

Chris Frantz-erupted into cheers

and applause throughout, particu-

the audience ("Let's pretend this is

The biggest problem with Fisch-

a live show"), and general laissez-

erspooner live is that, ultimately,

proceedings become increasingly

one-dimensional and farcical. The

appeal, not allowing for any real

in conveying Fischersnooner's

a more intimate theater or

spontaneity or sustained interest.

Perhans context is the key element

conceptual commentary. That said.

gallery-or conversely, an extrava-

gant Las Vegas stage-would pro-

vide the ideal setting for Fischer-

spooner's performances.—CR

pretentious posturing loses its

this show is about suspended belief:

unfortunately, as it progresses, the

ex-Talking Heads/Tom Tom Club

members Tina Weymouth and

Jarly during Spooner's onstage

antics-stage diving, joking with

been most embraced.

faire spirit.

scene, which is where this outfit has

KATHLEEN EDWARDS/ RAMSAY MIDWOOD, April 19 House of Blues, West Hollywood, Calif.

Despite on-air support from local NPR station KCRW, Canadian singer/ songwriter Kathleen Edwards faced a sparse house at the House of Blues for her Los Angeles debut. Maybe it was attrition because of the Easter/Passover weekend or the lateness of the midnight gig (the second show of the evening at the Sunset Strip showplace), but many chairs on the floor of

the 1,000-capacity venue were empty. Edwards commented on the lack. luster attendance with self-deprecating humor: "I can't fill clubs at home either" the Ottawa native confessed drily, "but there, there's



usually three hockey games going. It was not the last joke about Canada's national sport that Edwards would make during the show. Her wry, sometimes hectoring stage presence drove a compelling but not entirely satisfying set drawn from her Zōe Records bow, Failer.

Armed with an acoustic guitar for most of the performance, Edwards led a tight, three-piece band through a no-frills, often hard-rocking show. The album's economical arrangements were expanded in concert to make room for guitarist Colin Cripps' prickling fretwork.

Failer's most sharply observed short-stories-in-song—\*One More Song the Radio Won't Like," "Westby," and "Six O'Clock News"convincingly delivered, and the show concluded with three crackling solo numbers. However, the night's languid moments served to p that Edwards, who is only 24, hasn't vet crafted an evening's worth of topflight tunes-even with the addition of some unrecorded material

But even if her songbook is still a work in progress. Edwards does possess a keen melodic sense: the onstage poise of a veteran: a strong. affecting voice; and charisma to burn, all of which bode for a bright future.

Austin emigré Ramsay Midwood. who played several solo West Coast dates with Edwards, reunited with his old L.A. club band (including guitarist Randy Weeks and bassist Kip Boardman, both local bandleaders in their own right) and turned in a droll opening set of shuffling, shaggy-dog roots-rock sonds from his Vanduard debut, Shoot Out at the O.K. Chinese Restaurant. Midwood's spacey presence, his originals' loopy humor, and the group's laid-back grooves drew a warm response from the house .- OM

. The Eaves, The Eaves (Ace Fu)

· Califone, Quicksand/Cradle snakes (Thrill Jockey)

. Duke Robillard & Herb Ellis. More Conversations in Swing Gui-

# SINGLES

# **Edited by Chuck Taylor**

# POP

★ MONICA So Gone (3:26) PRODUCERS: Missy Elliott, Spike &

WRITERS: M. Elliott, K. Cunningham. I. Rye, Z. Ahmonuel PUBLISHERS: Mass Confusion/WB/Rashi N' Leroy/Portrait Solar/Sony/ATV, ASCAF

J Records 21260 (CD promo) After a false start last year with lead single "All Eyez on Me," Monica rebounds nicely with the latest single from her forthcoming J Records debut. The sparse, hip-hop-influenced "So Gone." with its vintage touches (courtesy of samples of the Whispers' You Are Number One"), is instantly infectious. Vocally, the Atlanta native hasn't lost a step; her voice floats over the track, exercising its power when necessary. Monica really gets down when she takes a turn at rapping. While this attempt at rapping surely won't lead to her making a full-length rap album, it's certainly cute. The around-the-way girl persona we've grown to love is on full display. With mainstream R&B radio already picking up on the single, "So Gone" could be just what Monica

# needs to stay relevant .- RH COUNTRY

▶ JOE NICHOLS She Only Smokes When She Drinks (3:18) PRODUCER: Brent Rowan WRITERS: C. Harrington, T. Martin, T. Nichols PUBLISHERS: EMI April

Music/Sony/ATV/Mosalc/EMI Blackwood To Land ASCAP Universal South 02418 (CD promo) Joe Nichols has emerged as one of country's breakthrough artists this year with debut "The Impossible" and follow-up "Brokenheartsville." He scores another winner with this affecting ballad about a barroom angel nursing a broken heart with cigarettes and whiskey, while fending off advances from would-be suitors. Brent Rowan's production is simple and understated, letting Nichols

smokey baritone paint the portrait of a "complicated girl . . . who ain't that hard to figure out." Nichols has a winning way with a good lyric, and songwriters Connie Harrington, Tony Martin, and Tim Nichols have given him a fine song with which to display his musical charms.- DEP

#### R&B

\* DA BRAT FEATURING CHERISH In Love Wit Chu (4:13) PRODUCER: L.T. Hutton WRITERS: S. Harris, L.T. Hutton PUBLISHERS: Thowin' Tantrums/Air Control/EMI-April, ASCAP: T Funk Publish-

ing/Nottinghili, BMI So So Def/Arista 51342 (CD promo) With female MCs being few and far between these days, Da Brat's return is well-timed. With "In Love Wit Chu," the lead single to her forth



TRAIN Calling All Angels (3:51) PRODUCER: Brendan O'Brien WRITERS: Collin, Monahan, Stafford PUBLISHERS: EMI April/Blue Lamp.

Columbia 59577 (CD promo) Grammy hero Train delivered one of 2001's most intelligent and wellconstructed hits in "Drops of Jupiter (Tell Me)." The band returns with the first cut from the forthcoming My Private Nation, another significant, smartly produced track that raises the bar for adults craving more than 50 Cent's worth. "Calling All Angels" addresses the need for positive signs amid a contentious world, where children have to play inside so they don't disappear/And private eyes solve marriage lies 'cause we don't talk for years." Of course, the timing is right-on for a message beseeching hope, but this is a song with the melodic depth to resonate far beyond current events. The best link in Train remains lead Patrick Monahan's urgent, pleading vocal signature, one of the finest around. "Angels" radiates with class.-CT

coming So So Def/Arista dehut. Limelite, Luv, & Niteclubz, the Chicago native continues to capitalize on her feminine charms. The previous success of "What Chu Like." featuring Tyrese-which peaked at No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart-proved that her fans will embrace a sexually provocative yet lyrically deft female MC. "In Love Wit Chu" follows a similar formula, mixing an R&B-driven track with the rapper's witty lyrics. The single's breezy feel should find a home at main stream R&B radio, while serving as an able reintroduction of the rapper into the marketplace.—RH

### ROCK

► LIVE Heaven (3:49) PRODUCER: Jim Wirt WRITER: E. Kowalczyk

PURI ISHER: not listed Radioactive 26011 (CD promo) For those who like to listen-really listen-when they rock, Ed Kowalczyk and his hand Live have always provided a heady alternative to the frat-boy grinding that traditionally serves radio. Fortunately, some nine years after breaking through with "Selling the Drama." the singer/songwriter has lost none of his magic touch: that gutteral, sweat-soaked



SHANIA TWAIN Forever and for Always (4:02) PRODUCER: Robert John "Mutt" Lance WRITERS: S. Twain, R.I. Lange PUBLISHERS: Universal Songs of Poly-Gram/Loon Echo, BMI; Out of Pocket,

Mercury 02388 (CD promo) Mercury Records is betting the farm on Shania Twain's midtempo chugger "Forever and for Always" to rejuvenate cross-format interest in Up!, which is steadily edging down The Billboard 200. Two pre vious releases at country radio have failed to ton the singles chart (it's tough going for all country females nowadays), while "I'm Gonna Getcha Good!" sparked moderate interest at top 40 and AC, "Forever" thankfully relies less on cutesy gimmicks (and exclamation marks) and focuses thematically on steadfast love—but this is hardly vintage Shania, à la the lush "From This Moment On" and strikingly simple "You're Still the One." Twain remains an essential artist across the board, but "Forever" is fleeting .- CT

singing: masterful, sophisticated melodies that infuse traditional rock instruments with a sense of nulsating theatricality-and of course, the lyrichere a cry of defiant solitude. Always welcome, seldom faltering. Live continues to be among the most appreciable bands rock has ever known - CT

BLUR Crazy Beat (3:15) PRODUCERS: Blur, Ben Hiller, Norman Cook WRITERS: D. Albarn, A. lames,

PIIRI ISHERS: EMI/EMI Blackwood, BMI Virgin 17761 (CD Promo) While the forthcoming Think Tank is Rlur's first album without founding quitarist Graham Coxon, "Crazy Reat" is one of the most guitar-driven songs of the enduring act's career. Coproduced by Norman Cook-aka Fatboy Slim-the song begins with an electronic flourish before kicking into a riff that mirrors "Song 2," the band's most popular American single to date. The combination of Cook's production and the aggressive guitar riff gives "Crazy Beat" a shot of adrenaline, and it seems destined to follow in the footsteps of "Song 2" as a fixture at sporting events. Note: "Crazy Reat" is not representative of the rest of the set, which was partially re-

#### D V D REVIEWS BIGGIE & TUPAC HARRY POTTER AND THE CHAMBER

Razor & Tie 81108 RELEASE DATE: April 29

Director Nick Broomfield is among many who have recently examined the connection between the murders of rappers the Notorious B.I.G. and Tupac Shakur. Broom field, who also directed Heidi Fleiss Hollywood Madam and Kurt & Courtney, delivered Biggie & Tupac to theaters last year. The documentary features interviews with the



Notorious B.I.G.'s mother. Voletta Wallace: former members of the Los Angeles Police Department: and notori-

Row Records chief Suge Knight. The DVD also features the discographies of both rappers, previously unseen footage, commentary from Broomfield, and information on the Christopher Wallace Memorial Fund (BackBeat, Billboard. March 29). While the documentary draws several conclusions. Biggie & Tupac-like many of the articles and narratives written on the subject-never really offers concrete answers to such big questions as who actually committed the crimes. That said, it still makes one ponder the whys and what-ifs .- RH

# KUNG FAUX VOLUME 1 Tommy Boy Films 1559 RFI FASE DATE: April 8

Such hip-hop acts as the Wu-Tang Clan have long been fans of kung fu films. So it makes perfect sense that Tommy Boy Films and Dubtitled Entertainment pay homage to the denre with its new Kund Faux series. The premise here is



kung-fu films and inject them with new life via voiceovers from rappers like Guru of Gang Starr. lean Grae the X-ecu-

simple vet

smart: take

vintage

tioners' Roc Raida, and Sadat X. At the same time, comic-book-style special effects and a hip-hop soundtrack are added. The result is a high-flying, hilarious send-up of the kung-fu genre. The DVD also includes access to various Web sites via its DVD-ROM feature; a karaoke feature allows viewers the opportunity to create their own dialogue for the films. Expect Tommy Boy/ Dubtitled to release future volumes in the near future, Also, Kung Faux fans can watch the new series of the same name on Fuse (formerly MuchMusic USA).-RH

## OF SECRETS Warner Bros. 35922

RELEASE DATE: April 11 A staggering amount of bonus features embellish the DVD release of Harry Potter and the Chamber of Secrets. The two-disc set has an entire DVD devoted to extras, in cluding games, interviews with the cast and crew, and a conversation with author J.K. Rowling. Of special note is the inclusion of a staggering 19 additional scenes. While most are of the short, inconsequential variety, one long segment has the original introduction of Lucius Malfoy, Also, a specially filmed, interactive, self-

guided tour of the film's Diagon

Alley is



DVD\_ROM elements of the set (available only to PC users) boast puzzles, a Hogwarts timeline, and the One VoiceDVD technology. The latter enables the viewer to navigate the DVD-ROM features using only their voice. Oh, the film itself is pretty darn good, too.-KC

# CBGB: Punk From the Bowe RELEASE DATE: April 22

When Hilly Kristal, now in his early 70s, opened the legendary New York club CBGB in December 1973, he was planning to present country, bluegrass, and blues acts (hence CRCR) Instead the club became the incubator for a revolutionary brand of music that came to be known as punk. In this 97-minute DVD-the first in what Kristal hones will be a series of such releases-the viewer is not only presented with a crop of contemporary punk and hardcore acts performing live (in Dolby



Digital 5.1) but also with a tour of the hallowed rock estab lichment conducted by the owner himself. It is this latter component. which runs

30 minutes, that makes the disc special. It's a kick to see the actu al stage that helped launch such bands as the Ramones, Blondie, and Television, not to mention the bar where Sid Vicious and Dead Boys guitarist Cheetah Chrome once got into a brawl. For those who never experienced the club first-hand (as it was then), Punk From the Bowery is the next best thing .- AZ

corded in Morocco and finds the band dabbling in world music .- BT CONTRIBUTIONS. Kieth Caulinisis, Debarah Eurora Price, Rankson Hast, Chack Taylor, Bream Felterman, Adrian Zupp, SYDLOFF Release deemed by the releve adias to desire expect attention on the base of mascal meet analy different date potential. ATM of MICHARDSHY Exceptional ag artists. PLOS (#): New releases predicted to list the top half of the chart in the corresponding format, CRITICS (\*), New releases, regardless of chart potential, highly recommended because of their musical ment, Sond review copies to Quota Taylor ("Billibeard", 770 iy, 6th floor, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus

# MERCHANTS & MARKETING

# **Essential Series Expands**

Collection Showcasing Fundamental Work Now Features Single-Disc CDs

Essential titles

are even more

important to

accounts that

can't carru as

many recordinas

of a given artist as

one might hope."

-JEFF JONES, LEGACY

### BY TRUDI ROSENBLUM

NEW YORK-Since its introduction 21/2 years ago, Legacy's The Essential . . . series-a collection of 17 titles, as of March 1-has sold a combined 2.3 million units (according to Sony Music), resulting in \$50 million in sales for the Sony Music imprint. Three million units have shipped.

This month, Legacy expands the series of two-CD collections with the launch of new, single-CD titles. By the year's end, the collection will total 48 releases, making it the biggest sequential series in Sony Music's history. April 1 saw the launch of the single-disc

titles, with 11 releases by acts including Adam Ant, Thelonious Monk, Blue Öyster Cult, Ricky Skaggs, Electric Light Orchestra, Fishbone, and Men at Work. Eleven more singledisc titles will be released June 10: artists include Frank Sinatra, Bing Crosby, Redbone, Jimmie Vaughan, Cyndi Lauper, Charlie Daniels, and Babyface. The single-CD Essentials retail for \$11.98

Legacy senior VP Jeff Jones says the decision to create single-CD Essentials was a natural one. "Some artists haven't had as long a career or as many hits, but the artists still lend themselves to an Essential release."

#### KEYS TO SUCCESS Retail support has played a big part in the series' success. For example, Tower

Records senior VP of retail operations Kevin Cassidy says his company is working with Sony on a promotion for May that involves using Sony's own fixturing to create a standalone Essentials display in Tower stores, Cassidy says, "We're also discussing the possibili-

ty of an ongoing display." Jones adds, "Our primary marketing thrust is at the account level. We've been able to position the titles as a group in many of our key accounts, with distinctive display material. bins, and header cards. The packaging is easily identifiable, which has helped us establish a clear brand (in the eyes of both retail accounts and consumers]

Beyond effective branding, retailers say the series has also benefited from competitive pricing and from compilations being comprehensive overviews of the acts' careers, not just a retrospective of their Sony output.

"When we have an artist whose career has spanned four different labels, we've tried to license songs from all parts of their career," Jones says, "For example, for our new Willie Nelson release, we went out of our way to find recordings from his days at Liberty Records,

Interscope, Lost Highway, and Columbia. It's a comprehensive overview of his career." Likewise. The Essential Heart album was a joint venture with Capitol, including recordings from both the band's Epic and Capitol periods.

Cassidy says the low price and instant name recognition of the artists makes the series an easy sell with consumers, "People look at other material priced \$15 to \$18 for one CD, realizing that they may or may not like more than one or two songs. Then they look at Essentials, and there's consumer recognition that 'For a low price, 1 can get Tony Bennett or Bob Dylan or Barbra Streisand-I'm going to get value

for my money, the best of the catalog.' Sony has a very rich catalog, and those guvs at Legacy do a great job of mining the catalog consistently and attaching great creative [graphics] to it."

#### WHAT IS 'ESSENTIAL'? Jones says that choosing

acts for Essentials is a group process. "We go through our catalog with the label salespeople as a committee, saving, 'How about this?' Legacy VP/GM Adam Block adds that after developing a core list, "we take

the list to the accounts. We work very closely with retail and take their input very seriously. The idea is never to create these collections in a vacuum. I think this has a lot to do with the success of the run.

In addition, whenever possible, Jones says the artist or his/her estate is involved in the project, "For The Essential Heart, Ann and Nancy [Wilson] were very involved with

choosing the tracks," he says. "Johnny Cash, Willie Nelson, Kenny Loggins, and Leonard Cohen all worked with us on the mastering of their titles and made sure it was properly done." The series of two-CD sets, which retail for \$24.98 each, launched Oct, 31, 2000, with The Essential Bob Dylan; Jones says the title is the

series' biggest seller so far, with 505,000 units sold, according to Nielsen SoundScan, In second place is The Essential Billy Joel, which has sold 480,000 units, according to Nielsen SoundScan,

In a tough economy, with retailers carrying fewer catalog titles, Essentials is one they do stock up on, Jones says, "It's disappointing that retail is not carrying more deep catalog titles. But I think the Essential titles are even more important to accounts that can't carry as many recordings of a given artist as one might hope. If they can't carry five Fishbone albums, they have maybe one catalog album and one Essential Fishbone. It helps retail provide the consumer with a good overview of Fishbone's career, even if they can't afford all the catalog titles."

# Licensing Liaisons Serve As Middlemen For Labels. Acts

LOS ANGELES-The rise in demand for music content in everything from film and TV shows to videogames and advertising is creating a cottage industry for companies that specialize in connecting artists and labels with nontraditional distribution opportunities,

BY SUSANNE AULT

This is especially true for companies that can bridge relationships between licensees and acts that are often featured on smaller independent labels. The holy grail for many of these firms-which include Position Music, June Street Entertainment, and Cornerstone Promotion—is to land a TV commercial for one of its clients. Industry sources estimate that one song alone can bring in to its corresponding label and publishing company from \$45,000 to as much as several hundred thousand dollars in licensing revenue.

Such companies as 2-war-old June (which operates in partnership with composer agency Gorfaine Schwartz) and 4-year-old Position take a finder's fee, typically a percentage of the licensing money, for their involvement as liaisons; other companies, such as New Yorkbased Cornerstone, are put on retainer by labels or hired on a project-by-project basis.

**EXPLOITING ANCILLARY OPPORTUNITIES** 

also market acts' work to other entertainment-

related but ancillary arenas, such as TV shows

and films. While not as lucrative as commer-

cial participation, TV-show and feature-film

deals also are proving to be a good source of

income. Sources say an established group's

song can earn \$10,000-\$15.000 per

respectively. Varying residual pay-

Some companies, including Posi-

labels and publishers and the interested TV.

Schneider says the vastness of catalogs that

middlemen firms offer to programmers is a big

plus. "If you only have one hour to find a song

[which is often the case with fast-paced TV pro-

duction], you know that they will have some-

thing," Schneider says, noting that support

companies normally work with several record

companies at once. "And with all the problems

the labels have been having, they can bring us

small indies out of Sweden [when today, a label

strapped for resources might not).

NBC director of music supervision Alicen

film, advertising and/or video party.

come from these arrangements.

and \$25,000 for name ones.

Many of these emerging "middlemen" firms



division for eight years, and Cornerstone co-president Jon Cohen is former VP of alternative promotion at Columbia Records.

"They are very in tune [with] what's on the street," Riker says, noting that Cohen was promoting such tracks as Coldplay's "Yellow" through Cornerstone before the act was really known in the U.S. "[Cornerstone and others] have the tendency to find new groups early on.

Capitol senior director of marketing Ricky

Riker credits CD compilations by Cornerstone

for elevating the profiles of such groups as

Coldplay and the Vines. A key part of the busi-

ness model for Cornerstone-which has

grown from three employees to 48 full-time

staffers after seven years in opera-

tion-is bundling under-the-radar

bands (which are sometimes

unsigned) onto compilation CDs that are sent to approximately

10,000 film, TV, ad, and radio exec-

utives. Labels pay for artist space

on the CDs, new versions of which

are usually sent out each month.

become refuges for former label

executives. Position owner Tyler

Bacon hails from now-defunct

Atlantic label Pioneer, June Street

CEO Art Ford ran BMG's TV and film

Many middlemen firms have

### VALUABLE EXPOSURE

out that they are providing a valuable service to artists. "Indie artists can survive because of this," Bacon says. "[Position client] Celldweller is completely independent and makes a large portion of its income through film and TV. And you're seeing artists like Dirty Vegas break solely because of being asso-

ciated with a [Mitsubishi] car commercial."

Ford adds, "If a new artist can get on a TV show, they can finance a record just off two or three licenses." Executives at these support music outfits explain that it has never been tougher for new music to receive exposure through such traditional promotion outlets as radio and MTV. Not only are playlists tighter, but layoffs inside the

> fewer people to promote more music to radio and record retailers. At the same time, the Internet has created more music choices than ever for consumers

> "In an age of sensory overload, presenting music in tasteful ways through advertising is a great way of making people aware of new music," Ford says. "This is a new businesslabels are coming to us because a lot of artists want to be in commercials. With radio as fragmented as it is, advertising is a powerful way to get noticed."

Riker adds, "In this day and age, what's wrong in getting more impressions with great music? I just think you can't be dependent on normal vehicles like radio to get exposure."





BILLBOARD MAY 3 2003 www.blllboard.com

# Sites + Sounds

MULLIGAN MOVES: Brian Mulligan-who was CFO of Seagram from November 1999 to December 2000 and a key player in Marvin Davis' bid for Vivendi Universal's entertainment assets (Rillhoard Rulletin, Nov. 22, 2002)-has joined the board of Roxio, a maker of CD-

huming software Roxio chairman/CEO Chris Gor-



og says, "Mulligan's expertise will be extremely valuable" as the Santa Clara, Calif .- based company continues with its planned relaunch of Nap-

ster as a legitimate, for-pay service later this year.

MATTHEW BENZ

LIQUID AUDIO NAMES CEOS: Shuttered digital-music firm Liquid Audio has named Seymour Holtzman and James Mitarotonda cochairmen/co-CEOs, replacing former chairman James Somes and former CEO Raymond Doig Following Liquid's failed merger with Alliance Entertainment Corp.

last year, Holtzman and Mitarotonda were instrumental in persuading Liquid to cease operations, sell its assets, and distribute its cash to shareholders, Liquid distributed \$57.8 million to shareholders and sold its digital-music assets to Andersen Merchandisers for \$3.2 million earlier this year MATTHEW RENT

D&M WINS BID FOR SONICBLUE: As expected, D&M Holdings, the Tokyobased parent of audio-equipment makers Denon and Marantz has emerged as the winning bidder for the Rio digital-audio player and Replay TV video recorder units of SonicBlue, which filed for bank-

ruptcy in March. D&M's \$36.2 million bid, which was less than a failed previous \$40 million offer that included the assumption of about \$5 million of debt, was accepted by a federal bankruntey court in San Jose, Calif.

A SonicBlue spokesperson says nothing has been decided" regarding possible cuts to the Santa Clara, Calif.-based company's 260 ERIK GRUENWEDEL employees.

FUTURE IN 'DOUBT': Loudeye increased its sales and cut its net losses in 2002, but its accountants have expressed "substantial doubt regarding the company's ability to continue as a going concern." The Seattlebased digital-media firm-which has twice reshuffled management this year and recently cut 35% of its staff-says it is looking for ways to boost revenue, cut costs, and con-

serve cash. Loudeve's 2002 sales totaled \$12.7 million, up 22% from 2001, and its net loss shrunk to \$31.2 million from \$76.4 million. Loudeye had cash and investments of \$13.4 million as of Dec. 31, 2002. MATTHEW BENZ

GETTING DIGITAL: About 99% of EMI Recorded Music's catalog is now available for mobile distribution and other digital applications. according to EMI president of digital development and distribution Jav Samit.

Speaking at the Mobile Entertainment Forum 2003 conference this month in London, Samit said the remaining 1% belongs to the "biggest names in rock'n'roll," but he is confident about winning them over. It is known that the Beatles' material has not been cleared for digital distribution JULIANA KORANTENG



territories soon.



The new arrangement comes at an interesting juncture for all three

of the companies involved Still one of the most formidable indie labels around. Artemis has had a sometimes bumpy ride lately. While still capable of delivering bona fide hits like Khia's Thug Misses (552,000 units sold to date, according to Nielsen SoundScan), some of its high-profile and heavily promoted recent releases have not attained major sales peaks, if one considers the track records of the acts involved. These include the Pretenders' Loose Screw (57,000 units) and Steve Earle's controversial Jerusalem (88.000 units)-not at all shabby figures for indie releases but nerhans not commensurate with the sums spent to garner them.

On the upside, blues guitar slinger Susan Tedeschi's Wait for Me has sold 175,000, while classic rock act Boston's Corporate America has racked up a less dramatic but still impressive 112,000 units so far. in March, Artemis laid off 10 staffers (Billboard, March 22), Later

ARTEMIS MOVES ON: After bubbling that month, one of the label's top acts, all-female Canadian hard rock band Kittie, sued the company for breach of contract (Billboard Bul-

letin, April 2).

Declarations by Chris Morris

Of Independents.

as a rumor in recent weeks, Artemis

Records' new, exclusive U.S. distri-

bution deal with Koch Entertain-

ment Distribution was formally

announced April 15 (Billboard Bul-

Artemis, founded by chairman/

CEO Danny Goldberg in 1999, had

been handled by RED Distribution

since its inception. Only last June.

RED announced that it had renewed

its deal with Artemis for three years

(Declarations of Independents, Bill-

tor said that Artemis and RED

"couldn't come to terms on a busi-

RED will continue to distribute

Artemis in Canada. The label, whose

international deal with Sony expired

at the end of 2002, will disclose

details about representation in other

ness agreement to move forward.

A spokeswoman for the distribu-

letin. April 16).

board, July 6, 2002).

On the face of things, RED annears to be absorbing some damage from Artemis' departure: It was one of the imprints that carried the distributor through an uncomfortable transition back into the Sony fold. after the collapse of RED's majority purchase by Edel and the exit of several high-volume distributed labels two years ado

But sources suggest that RED may soon reap some benefits from an as-vet-not-totally defined repositioning within the newly restructured Sony Music family, which could help make up for the loss of volume sustained by Artemis' leave-taking.

Meanwhile, Koch, which claimed a huge chunk of the indie market share last year, continues to build one of the most significant portfolios of distributed labels in the business (see below).

ANOTHER KOCH ARRIVAL: Koch has also signed a nonexclusive U.S. distribution deal with Van Nuvs Calif.-based Hopeless/Sub City Records. The 10-year-old punk rock label's roster includes the Weakerthans, Against All Authority, the Queers, Samiam, and Mustard Plug; Sub City is a charitable subsidiary that has raised more than \$250,000 for nonprofit organizations since its formation in 1999 (Declarations of Independents, Billboard, July 3, 1999).

In an agreement not unlike those favored by other punk labels who pact with national indie distributors. Hopeless/Sub City's deal with Koch is not entirely exclusive. The labels will continue to be sold to independent accounts by a handful of boutique indie-rock distributors.

A NEW M C. AT NAVARRE: Navarre Entertainment Media in New Hone. Minn., has signed an exclusive U.S. distribution deal with M.C. Productions. The 7-year-old New York-based blues label, owned by Mark Carpentieri, features Odetta, Joanna Connor, Big Jack Johnson, and Luther "Guitar Jr." Johnson on its roster The company has collected two Grammy Award nominations, more than a dozen W.C. Handy Award nominations, and six Living Blues nominations during the course of its existence. On June 10, M.C. will release Lookin' for Trouble, a new album by Fabulous Thunderbirds

vocalist/harp player Kim Wilson



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# Retail **Track**

**PEADING THE DEWARDS: Hastings** long-ago diversification into many product categories continues to pay it dividends. The 146-store entity posted a 5% comparable-store gain for the year ending Jan. 31, during a period when most music-oriented chains struggled even to maintain flat sales. That 5% gain follows the 4.7% increase

the chain posted in the previous year.

According to its 10-K filing with the Securities and Exchange Commission, Hastings turned in a net income of \$1.9 million, or 17 cents per diluted share. on total revenue of \$495 A million last year, compared with net income of \$4 million, or 34 cents per diluted share, on sales of \$471.6 million in the previous fiscal year. Although income was

halved, sales grew by 5.04%. Operating income was \$2.4 million. compared with \$5.9 million in the previous year. The company's gross profit was 32.5% of revenue, up from 31.8% in the previous year. Hastings attributed the increase in profit margin to a boost in profit from its movie rental business, a decrease in shrinkage, and a decline in inventory markdowns. But it noted that merchandisesale gross profit for music and video was slightly down, while book gross

margin was slightly up. Selling, general, and administrative (SGA) expenses increased to 31.9% of revenue from 30,5% in the previous war. The company attributed that to a pretax charge of \$2.6 million to settle a lawsuit and a \$2.4 million charge to close three stores last year. Also affecting SGA was the fact that the company increased its advertising spending to \$11 million last year, up from \$9.2 million in 2001 and \$5.9 million in 2000.

Last year, Hastings joined the consortium of retailers backing Echo. which plans to sell digital music online. Meanwhile, Hastings continues to operate its own online store selling physical goods. Last year, that store generated sales of \$281,000 and an operating loss of \$1.07 million, which follows the previous-year sales total of \$166,000 and an operating loss of \$955,000. In 2000, the online store had sales of \$182,000 and an operating loss of \$2 million. That means the chain has generated about \$630,000 in sales during the past three years while losing almost \$4 million

In 1972, Hastings became the forerunner of the multimedia entertainment software store by carrying music, books, and magazines and adding other entertainment formats as they were invented. That merchandising strategy has become extremely popular during the past five years-particularly in the past two, as chains seek to further offset declining music sales and profits.

While the chain did not break out revenue by product category, it noted that comparable-store merchandise sales increases were driven by movies and videogames, which enjoyed gains of 52% and 102%, respectively, last year, Books also showed a slight gain to 3.6%, but same-store sales for music ware down 8 7% Still that is better than the U.S. industry's overall decline

of 10.7% last year. A typical Hastings store ranges in size from 10,000 to 25,000 square feet: the average is 20,000 square feet. The company builds each store's inventory by market, but its music selection typically ranges from 9,000 to 30,000 titles, while books typically range from 17,000 to 60,000 titles and movies from 4 000 to 13 000 titles. A Hastings store also offers 1.000 to 2.000 videogames. 2.000 to 3,000 magazines, and an additional 1 000 to 4 000 accessory items including T-shirts, music and video accessories, candy, soda, and coffee.

USED PRODUCT: Moreover, Hastings was one of the first large chains to add used product to its stores when it started carrying used CDs in 1994. Last year, used CDs accounted for 10% of the chain's music business. It is a higher-margin business than new music titles and drives customer lovalty, according to the company, Hastings says it is trying to duplicate that success for movies and videogames. Currently, used inventory can range from 3,000 to 12,000 titles.

Overall, movie and game rental revenue totaled about \$100 million, or 20,2% of total sales. It increased 8,1% from the previous year's total of \$92.3 million, while comparable-store sales increased 5.8% for the product category. Movie and video inventory ranged from 12,000 to 20,000 titles per store.

In looking at the balance sheet, shareholders' equity stood at \$79.2 million as of Jan. 31, while total assets were \$237.5 million, both up modestly from the previous-year totals of \$77.3 million and \$229.9 million, respectively.

Cash on hand at the end of the year totaled \$4.4 million, and inventory totaled \$148.4 million. Accounts payable stood at \$75.7 million, Also, the company had drawn down \$45.7 million of its \$80 million revolving credit facility, which is supplied by Fleet Retail Finance and CIT Group/Business Credit: it matures Aug. 20, 2005.

The chain says it will open five superstores in 2003 and continue to remodel existing stores. So far this year, the chain has closed one super-

On April 23, Hastings' share price closed at \$3.80, up 20 cents from the previous day's close.



Stopping By. EMK Records act the 88 stopped by Borders Books & Music's West Hollywood store in Los Angeles. The band recently signed a distribution deal through Allegro/Nail, Pictured, from left, are Borders multimedia supervisor Phil Hanson: 88 members Mark Vasapolli, Adam Merrin, Keith Slettedahl, Carlos Torres, and Brandon Jay; and Borders staffer Taylor Horsley

# 'Vibe.' Virgin Megastores **Spotlight Rising Artists**

NEW YORK-Virgin Entertainment Group is teaming with Vibe magazine to promote emerging

R&B/hip-hop artists. The program, Next, will spotlight four such artists each

month, both in the pages of Vibe and in Virgin Megastores. Virgin Megastores will offer customers an opportunity to hear four past or present Next artists on Multiplay listening stations and a chance to meet and greet the artists at special live in-store performances.

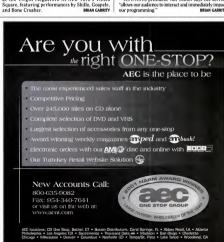
The program kicked off April 23, with an in-store at the Virgin Megastore in New York's Times and Bone Crusher.

# MTV Offers News, Games On Virgin Mobile USA

NEW YORK-MTV has launched a new free programming service through Virgin Mobile USA.

The feature, known as "MTV ("Star-MTV"), offers access via mobile phones to updates on MTV programming. games, news stories, video voting, and audio postcards from music and TV celebrities to send to friends. MTV also recently premiered a new program, Video Clash, that enables viewers to vote for their favorite videos through their phones. Voting results are displayed in real time onair. The winning video is immediately played on MTV.

MTV/MTV2 president Van Toffler says the service "allows our audience to interact and immediately impact our programming. BRIAN CARRITY



# **Rental Companies Report Q1 Gains**

BY JILL KIPNIS

LOS ANGELES-Hot on the heels of the Video Software Dealers Assn.'s announcement that DVD rentals helped make first-quarter 2003 the largest rental revenue generator ever (Billboard, April 26), rental companies Netflix, Hollywood Video, and Blockhuster each reported first-quarter gains year

over year. Los Gatos, Calif.-based Netflix's revenue reached \$55.7 million in the first quarter, an 82% increase over the same period in 2002. This first-quarter total is also 23% more than the \$45.2 million generated in fourth-quarter 2002. By the end of the first quarter, Netflix had approximately 1.05 million subscribers. Netflix customers choose DVDs to rent at netflix.com and then receive the discs in the mail.

Netflix CEO Reed Hastings attributes this success to "improvements in service, including more inventory and more local shipping. Customers are now staying with us longer, and they are raving to their friends about Netflix, which is generating more sign-ups.

The company expects secondquarter revenue to be between \$60 million and \$64 million and anticipates a subscriber base of up to 1.16 million. Revenue for this entire year is expected to be between \$255 million and \$275 million. Hastings also predicts that Netflix will have 5 million subscribers in the next five to seven years. "We will be improving the Netflix recommendation service and the design and layout of the site," he says. "We also plan on opening more distribution centers."



For the Wilsonville, Ore -based Hollywood Video chain, first-guarter revenue was \$417.6 million, a 15% increase over the \$363.6 million generated in first-quarter 2002. The increase is attributed to an overall 13% increase in same-store sales year on year. DVDs accounted for 54% of rentals in the first quarter.

During the first quarter, the chain opened 11 new stores and now operates a total of 1.837 outlets. It added Game Crazy departments, which offer games for rental or purchase, to 84 stores,

Hollywood expects an increase in same-store sales of 9%, 12%, and 16% during the next three quarters, respectively. It also plans to open 150 new stores this year and to add Game Crazy departments to

The Dallas-based Blockhuster chain earned \$1.52 hillion in revenue in first-quarter 2003, a 14.5% increase over 2002's total of \$1.33 billion in the same time frame.

Worldwide same-store revenue increased 5.3% overall, with samestore rental revenue rising 1.1% and same-store retail revenue rising 29.6%. Blockbuster reports that DVD sales, which were up 74.4% in the first quarter, largely drove the same-store retail revenue increase.

Blockbuster, which acquired an additional 526 stores in the past year, expects to add 300 to 400 stores by the end of 2003. It also anticipates worldwide same-store revenue to be in the "low singledigit range" for second-quarter 2003 because of the less favorable box-office revenue earned by the titles being released in the second quarter. Further, it reports that "mid-single-digit-range growth" in worldwide same-store revenue is expected by the end of the year and that total revenue growth for the year will be in the "high singledigit range."

you're surrounded by mentors, If you

have your head hung down, some-

one's gonna ask, "Hey, what's going

on?" I was in the right environment.

work through your problems?

How did your therapist help you

He didn't really do anything but

listen. He was there for me to express

myself to. But that was healing, and

writing the screenplay, being on the

set, it was all healing. There's some-

thing about telling someone else that

Did Denzel Washington, who

When I first started working with

played your therapist in the film,

him, he would tell me, "Never tell

the actor what to do." That really let

me off the hook, because I didn't

have to try to direct the movie with

have any advice?

the writing.

Do you credit the Navy with taking you away from your problems? Yeah, a lot of things I had given up on. But when you join the Navy, of course, you can't give up, because

Pixonics has submitted its HD pro-

software when HD TVs and players

start taking off."

zaki's Spirited Away, winner of this year's Academy Award for best ani-CATHERINE CELLA mated feature film, has just been



# **Picture**

PREPARING FOR TAKEOFF: Unlike other high-definition (HD) DVD formats currently being developed, Pixonics' just-announced HD technology is fully backward compatible. meaning that its HD discs will play on today's DVD players.

The Pixonics technology—known as nHD (Pixonics high definition)works by encoding DVD content into two separate streams. Current DVD players are capable of playing content in standard definition using only the "base stream," while HD players will read both the base stream and the "enhancement stream" to create an HD experience.

The Palo Alto, Calif.-based Pixonics. led by CEO Paul Culberg-an industry veteran who is the former COO of Columbia TriStar's home video divi-



sion and former president of the DVD Entertainment Group-says pHD is likely to interest retailers and consumers wanting to eventually make a transition to HD equipment. "If other IHDI formats are adopted it would require an additional SKU, which would infringe upon shelf space," he notes. "My experience over the years with retailers is that shelf space does not expand in direct response to offerings. With pHD, consumers also do not have to buy new equipment now. Consumers will have pre-bought the

nosal to the DVD Forum, the international association of hardware manufacturers in charge of establishing next-generation DVD guidelines. Last September, the forum announced its endorsement of Toshiba/NEC's blue-laser format (Billboard. Sept. 28, 2002).

'SPIRITED' PROMOTION: Havao Miva-

released as a fantastic two-disc DVD set from Buena Vista Home Entertainment (\$29.99, April 15). The story of Chihiro, a 10-year-old girl who overcomes her fears to save her parents from a strange, surreal world of spirits, is presented in both its original Japanese-language track and with an English-language cast including Michael Chiklis, Lauren Holly, and Suzanne Pleshette. The set also includes a detailed "makingof" special, a feature on the film's intricate animation, and a storyboard comparison extra

"There are a lot of people who have ust heard about Miyazaki," Buena Vista senior VP of marketing Gordon Ho says. "We have taken the time to introduce him as an animator and [explain] why he has become so famous in the bonus features.

Buena Vista is backing the release with an extensive broadcast and print marketing campaign and has also stickered the title to announce its Academy Award win. Consumers will instantly save \$4 if they also buy one of the other new, \$29.99-priced two-disc DVD sets from the filmmaker-Castle in the Sky (1986) and Kiki's Delivery Service 989)-with Spirited Away Randy Hargrove, spokesman for

the Dallas-based Blockbuster chain, says that "as time goes on, more peonle are becoming interested in anima The purists are going to want to purchase this, and there will be a lot of rental activity surrounding it." All three Miyazaki titles are also available on VHS for \$19.99

ON THE VIDEO BEAT: The Walt Disney Co. will launch the Moviebeam videoon-demand (VOD) service this fall. Using a technology called "datacasting." Moviebeam users will be able to download movies to a set-ton box similar to a DVD player (Billboard Bulletin, April 10) . . . USA Video Technology Corp. is suing VOD service Movielink for infringing on USA's patented online movie delivery system (Billboard Bulletin, April 16), A co-branded version of Movielink was just launched at hollywood.com . . . Mirroring its strategy for The Lord of the Rings: The Fellowship of the Ring, New Line Home Entertainment has announced a multi-tiered release for The Lord of the Rinas: The Two Towers. On Aug. 26, a theatrical cut will be released on VHS (\$22.99) and as a two-disc DVD (\$29.95). A fourdisc extended-edition DVD will arrive Nov. 18 . . . Universal Studios Home

#### 'Antwone Fisher' A Healing Project For Its Author Antwone Fisher, the moving story that they are waiting for the DVD certain things that others are not. 1 because they've gotten accustomed can't explain it.

of how a Navy man learned to deal with his abusive childhood, intrigued Academy Award-winning actor Denzel Washington so much that he chose the project as his directorial debut. On May 20, the film will be released on DVD (\$27.98) from Twentieth Century Fox Home Entertainment. It will include such features as a commentary by Washington and producer Todd Black, a behind-thescenes documentary, and an interview with the real Fisher, who discussed his hopes for the DVD with Billboard. Other than the featured interview.

#### what was your involvement with the DVD? Well, I had some input. Denzel and

Todd would make jokes about putting in this picture of myself when I was 15 years old and really skinny. They were always threatening to put it in. Will the film appeal to a wider

audience now that it is coming out on DVD? With movies like mine that make

people "feel," I think a lot of people don't like to feel these things in public. So they'll be looking for the DVD to come out. People have told me to watching movies at home-particularly movies like this-where they can control the environment



In the film's documentary, Joy Bryant-who plays your girlfriend Cheryl-calls your story "a triumph of the human spirit." What is It about you that makes it this kind of story?

As I was growing up, I was always a reflective kid. And I just dealt with my reality. Once you can get through episodes, they tend to make you stronger. Some people are made of

50

Video's Academy Award-winning proj-

on DVD (\$26.98).

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	21		INSPECTOR GADGET 2 VIOLD DISACT HOME ON THE CONTROL OF THE COONIES  THE GOONIES		6	23.95
			APPLIER HOME ACRO LIDE	Sean Astin Josh Broisn	PG	24.56
	1		TOY STORY 2 WELL EDNOT HOME INC INSUMMERATIONAL VICEN HOME INT INSUMMERATION	Tom Hanks Tim Allen	G	25.95
ľ	7			buniel Fladcliffe Emma Wintson	PG	26 56
ļ	C		TOY STORY WELL DOUGH HOME DETERMINATION WE'RE HOME DISTURDANGED TIES.	Tom Hanks Tim Allen	G	28 95
	12	3		Mark Wahlberg hundio Nowton	PG-13	25.95
	35		SWEET HOME ALABAMA TRUCKSTORE HEAR VECTORIAN VISIT NONE ENTERTAMENT STOR	Josh Lucas	PG-13	25.55
	12	1	THE RING (PAN & SCAN) ORLAMONG HAVE ENTERHALINE TORS	Mnomi Watts	PG-13	25.95
			SPY KIDS 2: THE ISLAND OF LOST DREAMS OMENSION ONE VIDEO SLEEP A VIDEO FROM THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF THE PROPERTY OF T	ionio Banderas Alan Cumming	PG	25.90
		11	WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSAILY EDITION WORSE FAMIL DESTROMENT MARK VICEO 1885	Grove Milder	G	24.96
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Ì	39	1		Robert De Niro vazz Palminteri	R	14.95
Ì	Y		THE MATRIX	Keanu Peeves incu Pishburne	R	24 90
ŀ	19			James Sonder	NR	24.95
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	LAST WEEK		Sales data compiled by N Nielsen TITLE LABEL/DISTRIBUTING LABEL & NUMBER  Nielsen	Principal Performers	WEAK OF	BATTAG	
			HARRY POTTER AND THE CHAMBER OF SECRETS	1 Week At Number 1 Daniel Radcliffe Errms Watson	2002	PG	24
ì	1	B	THE WILD THORNBERRYS MOVIE MICHIGAN TO THORNBERRYS MOVIE	Animated	2002	PG	15
	2	o	INSPECTOR GADGET 2	French Slewart	2003	G	22
	3	Ô	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE	Animated	2002	NR	14
	5	ō	SPY KIDS 2: THE ISLAND OF LOST DREAMS	Antonio Banderas Alan Dammina	2002	PG	2
	9	ij.	MY BIG FAT GREEK WEDDING	Nie Vardaios John Carbett	2002	PG	2
	6	n	JACKASS: THE MOVIE NAMED OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF THE CONTROL OF T	Johnny Knamille	2002	R	2
	13	H	SASY NEPTUNE	Steve-0 Saby Electrin	2002	NR	1/
	4	H	WILL DESIGN HOME DISTRIBUTION OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT OF THE CONTRACT	Julianna Margulies Gabriel Byrne	2002	R	2
	10	H	JONAH A VEGGIETALES MOVIE	Gabriel Byrne Animaled	2002	6	1
	10		RUGRATS EASTER		2002	NR	1
ı	ш	-	WHO FRAMED ROGER RABBIT?	Animated Sab Heating			ļ.
	1	14	BOS THE BUILDER: THE KNIGHTS OF FIX.A-LOT	Christopher Lloyd	1988	PG	1
	12		HT (MERSANABRET SHIS	Bob The Builder	2003	NR	1.
	21	O	HERE COMES PETER COTTONTAIL SINY MONORISMY MALIC ENTERSAMENT SHIP	Animated	1971	NR	1
	18		MEET STRAWBERRY SHORTCAKE DC DYDDAMARY PONGO JEIUR	Strawberry Shortcake	2003	NR	1:
	9		FRIDAY AFTER NEXT	los Cube Mike Eggs	2002	R	2
	12	Ū.	SWEET HOME ALABAMA TOUCHTING HOME VOLUME AND A SECURITARIANT SHIP	Rese Witherspoon Josh Lucas	2002	PG-13	2
	16		ULO & STITCH WILL DON'T WARE INCUSTMENT AND A VICTA HOME INCUSTMENT THE	Animated	2002	PG	2
	11	ñ	THE RING	Noomi Watts	2002	PG-13	2
	14	H	POKEMON 4EVER	Pokemon	2003	NR	1
	22	H	THE OTHER SIDE OF HEAVEN	Christopher Gorham	2002	PG	1
	-	-	BARNEY'S READ WITH ME DANCE WITH ME	Anne Hatheway	2003	NR	1
	15	н	SCOORY, DOO AND THE LEGEND OF THE VAMPIRE	Barney	2003	NR	1
		브	SPRING FOR STRAWBERRY SHORTCAKE	Scoolty-Doo			۴
	19	ы	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Strawberry Shortcake	2003	NR	13
į	C		IT'S THE EASTER SEAGLE, CHARLIE BROWN  THE SEASON OF CONTRACTOR OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF SEASON OF	Azimoled	1974	NR	1

	UST WES	BIRDOOR TOP DVD RE	Principal Performers	PALT NG
1		当当 NUMBER 1 当	2 Weeks At Number 1	
Ŧ.	1	RED DRAGON	Anthony Hopkins Ethward Norton	R
7		HARRY POTTER AND THE CHAMBER OF SECRETS	Dariel Racciffle Emma Watson	PG
	2	MAID IN MANHATTAN CELARA TRETAL CAM ENTERLAMENT COSTA	Jernifer Lopez Raigh Flennee	PG-13
	3	GHOST SHIP WANGE HOME VICEO 2018	Julianna Margulies Gabriel Byrne	R
	4	JACKASS: THE MOVIE	Johnny Knoxville Steve-O	R
	s	8 MILE INSTRUMENTAL STREET HOSE FORE YEST THE	Emmen	A
	6	THE RING ORIGINAL HOME SATURDAY WHITE	Naomi Watts	PG-13
	8	FRIDAY AFTER NEXT	Ice Cube Mike Epas	R
	7	LSPY CITUARIOL FIRSTed HOME INTERTELAMENT MISTRE	Eddle Murphy Owen Wison	
	9	ROAD TO PERDITION	Tom Hanks Paul Newmon	R

	8		MEN THE HOME GREGATINGMENT WHINGS HOME ROOM BON	Mike Epps	K
	7		I-SPY COLUMBA PECTAL FORE ENTERTAMENT GETS	Eddie Murphy Owen Wilson	PG-13
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			NUMBER 1 1111	1 Week At Number 1	
1			HARRY POTTER AND THE CHAMBER OF SECRETS WANGI HIM VIOLED IN	Daniel Radcliffe Emms Watson	PG
2	7	11	MAID IN MANHATTAN COLANGA TREESA-GAN DETERMANENT WEBS	Jennifer Lopez Raigh Fionnes	PG-13
	7		RED DRAGON MANAGEA, ITLINICA HOME WORD 29887	Anthony Hopkins Edward Norton	R
	3	1/4	GHOST SHIP MARKET ASIAL MICES ZENII	Julianna Margulies Gabriel Byrns	R
	6	2	S MILE UNIVERSE STUTIOS HOMS HORD FORM	Eminum	R
	6	O	JACKASS: THE MOVIE INJURIOUT HOME OFFICENMENT SINCE	Johnny Knoxville Stree-O	R
	7		THE RING ORLANDONS FORM (ATSTROMOLY) (1989)	Naomi Watts	PG-13
	6		FRIDAY AFTER NEXT NEW UNIT WORD DETERMINENT WORLD TOOL	loe Cubo Mike Epps	R
	8	13	FSPY Charles restances extensions ours	Editie Murphy Owen Wilson	PG-13
	9		ROAD TO PERDITION	Tom Hanks Paul Newman	R

# **Fairlight Acquired By Former CEO**

Lancken On New Direction: 'We Want To Invent Things Again'

#### BY CHRISTOPHER WALSH

Shortly after being placed under the control of administrator Giles Woodgate and Co., the intellectual property of Sydney-based Fairlight ESP—manufacturer of a range of audio production and post-production equipment—has been acquired

by former CEO John Lancken. Founded in 1975. Fairlight was an early player in the development of digital audio equipment, later specializing in audio post-production for film and TV. More recently. the manufacturer reinvented its product line, introducing the DREAM (Digital Recording, Editing, and Mixing) family of integrated audio production systems, which allows users to configure systems to their individual requirements by virtue of a modular approach. DREAM components-the DREAM station (an integrated editing and mixing system), the DREAM Satellite editing workstation, and the large-format DREAM consolework as either stand-alone units or as an integrated system.

Most recently, however, the commay ass unable to meet its financial obligations, and most of its staff was dismissed. "I saw a point in time where the company became disconnected from its customers, which led to my resignation," says Lance, n, who left in December 2001.



"The company became quite large and departmentalized." To try and get, from a customer's point of view, into the heart and soul of the company required neglotiation through certain departments. The pro audio certain departments. The pro audio paraly like Pairlight was that it should have been really dedicated to those customers. Saying that it became very big and bureaucratic and departmentalized also imensal that the company had a very high overhead. months, it found tieff in a position where it needed to restructure through an administration process."

months, it found itself in a position where it needed to restructure through an administration process." Lancken has secured new facilities in an industrial complex located in a suburb of Sydney, which the

company will occupy May 1. Lancken notes that one of the company's primary subcontractors is located in the same complex. More noteworthy, he adds, is that the company has several months' worth of work in progress; he expects to resume manufacture and delivery of Fairlight in systems within seven days of the new operation's Commencement. In the meantime, he has met with cus-

Paris, New York, and Los Angeles, "We want to work very closely with our customers." Lancken says. We want them to give us the direction of where to go next in terms of future products and designs. We want to actually invent things again. in conjunction with our clients. We want to go into their world, find out what their problems are, and be a problem-solving entity. That really comes from the business-to-business concept, where we inject ourselves inside other companies so that we can solve problems, which could be anything from the software that's used in their editing process to the accounting side. It's a whole new business approach.

"The feedback I'm getting in terms of emotional support from clients, customers, and staff is making it a really wonderful experience, even through the turmoil of the restructuring of the company." Studio by Christopher Walsh

# **Monitor**

ROCKI REBORN Almost as quickly as it ceased operation, the asset of Rocket Network, the San Francisco of Rocket Network, the San Francisco based Internet collaboration and delivery company, were acquired by Awid Technology. Through its Digidesign unit—manufacturer of the Pro Tools digital audio workstation platform—Awid plans to re-launch collaboration and delivery tools based on Rocket Network technology, although probably under a dif-

Rocket Network enabled simulaneous, multi-user access to files, updated as participants posted sessions to the company's servers. The servers coordinated master arrangements of audio posted by users through their particular "Rocket-Powered" software—a number of partners, including Digidesign, implemented Rocket Network's technology into their products.

DigiStudio. Digidesign's implementation of Rocket Network technology, was unveiled in early 2002. While Rocket Network was unable to secure continued financing in this poor economic climate. Digidesign GM Dave Lebolt feels that remote collaboration and delivery will remain a vital tool for audio professionals. Aud and Digidesign for sostonals. Aud and Digidesign, for goodstonals and and professional control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the control of the cont



There were two big problems with the winesses model. Leboth says. "One, with pipes a bit year, anything but the largest facilities would have to charge at least facilities would have to charge at the mind its uniford, but the largest facilities would have to be they could be literally gigh-bytes of material. Second, a lot of facilities felt. We really have to have absolute control over our material. As much as this is a secure means of delivery, we want everything to happen behind the firewall in our facility and have control over the server to and have control over the server.

infrastructure, and we don't feel comfortable with the idea that it's going to the outside world to another repository and then to an individual." Those two things—and general early adoption fears—prevented people from jumping on the bandwagon, to some extent."

some extent.

some extent.

by integrated into Awid and Digidesign products, supplementing the laready formidable features of the Pro Tools platform and products. One aspect of the companies' blueprint for the future is closer integration between Awid and Digidesign products, Initial focus will be on audio collaboration, though not to the exclusion of video applications and the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the products of the p

But Rocket Network's usefulness in audio production was well-documented "A lot of times, people need to be able to deliver stuff to somebody for approval," Lebolt says, "People also want to be able to collaborate over longer distances on projects and not have to fly just to do a single overdub, things like that. All the basic things that were going on from the system are cool and useful. We're trying to find a way, from a business perspective, that makes sense. That way, to us, is that we provide software tools and, potentially, hardware-because Avid, our parent company, makes workgroup server systems.

"These days," Lebolt continues, "a lot of people are using our software. Pro Tools. The normal way they would collaborate is with drives that they would 'sneakernet' aroundthey'd have different hard drives. bring them from one room to the other, plug them in, and open them up. If somebody's working simultaneously on a project, they have to wait until somebody's completed something landl bring it over, or they might use a network and send some individual files. But it's bard to keep track of everything. Properly implemented, this system can give permission to the producer and their clients and let everybody feed everything into a common project and know that all the files are delivered. People can use it for review and approval, so they can get a secure delivery of real CD-quality files.

"They can also work on projects together without having to move from state to state or country to country. If we can find a way to do that that's not overly expensive—and 1 think we can—that's going to be a great thing for people making records."

# Billboard PRODUCTION CREDITS

#### BILLBOARD'S NO. 1 SINGLES (APRIL 26, 2003)

CATEGORY	HOT 100	RAB	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	8) DA CLUB 50 Cent/ Dr Dre (G-Unit/Shadg/Aftermath/ Interscope)	GET BUSY Seen Paul/ Steven "Lenky" Mersden for 40:40 Productions (VP)/Adeatis)	HANE YOU FORDDTTEM? Dorryl Worley! F Rogers, J Streed (DreamWorks)	IN BA CLUB 50 Cert/ Dr Dre (G-Usit/Shady/Aftermath/ leterscopel	SOMEWHERE I BELONG Linkin Park D. Gilmora, Linkin Park (Warner Bros.)
RECORDING STUDIO(S) (Location) Enganeerial	ENCORE (Burbank, CA) Massicia "Vete" Iragers TEAMWORE (Long Island, NY) Sha Meney XL	AREA 28 IK-ngston, James al Gregory Dordon, Staves "Leoky" Maredon	DCEAN WAY (Nestrolls, TH) Jolian King	ENCOPE (Burbank, CA) Mauricie "Vote" Iragenti TEAMWORK (Long Island, NY) She Money XI.	NRG INorth Hollywood, CA) Dan Gilman, John Evving, J
CONSOLE(S) OAW(S)	\$\$1.4000 G	Yamaha DTR	Custom Ocean Way Neve 8078	\$\$1,4000 C	Vistage Nove 2002
RECORDERIS	Pro Tools	Pre Tools	Pro Teols	Pro Teole	Pro Tools HD
RECOFDIND MEDIUM	Pro Tools	Pro Toolo	Pro Tools	Pre Teels	Pre Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(a)	ENCORE (Burbank, CA) Dr. Dre	AREA 29 (Kingston, Januarca) Claude "Weakhood" Regrolds	EMERALD (Nazhville, TNI Jestin Nobaek	ENCOPE (Burbank, CA) Dr. Dre	SOUNDTRACK  New York  Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4000 G	Yamaha OTR	\$\$L 9000 J	\$\$L 4900 C	SSL G Series
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HO	Pro Tools	Studer AR20
MER DOWN	Pro Tools	Pro Toole	Pre Tools HD	Pre Teots	EMTEC SM900
MASTERING (Lecetion) Engineer	BERNIE GRUNDMAN (Los Angoles) Brian "Big Bass" Gardeer	VP MASTERIND (Now York) Pact Shooks	MASTERMIX (Nashrulle, Thi) Hash Williams	BERNIE GRUNDMAN (Los Argeles) Brian "Eng Bass" Gardner	BERNIE GRUNDMAN (Los Angelos) Brian "Big Boos" Gorden
CO/CASSETTE MANUFACTURER	UMIYD	WEA	UMNO	UMVD	WEA

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# INTERNATION A

# 'Reverse Importing' Blights SE Asia Kiwi Industry Celebrates

# Widespread Practice Affects Sales, Local-Artist Development

#### BY STEVE McCLURE

It's the Asian music industry's "dirty little secret"-only it's not so little and not that secret, even though few industry figures will talk about it publicly.

The "secret," informed industry

sources say, is the systematic export of international-repertoire CDs to

Europe and Japan by some Asian affiliates of the "big five" major labels. Sources confirm to Billboard that the practice is widespread in Southeast Asia, supporting International Federation of the Phonographic Industry (IFPI) Asia-Pacific chairman Lachie Rutherford's claim that such exports mean that actual sales figures for

Southeast Asia are far worse than the IFPI's recently released 2002 sales data indicate (Billboard, April 19). According to the IFPI, music sales in the whole of Asia, excluding Japan, fell 16.5% in value in 2002.

Industry sources say it is common practice for some local affiliates to tell their head offices that people in Asia prefer CDs manufactured in Europe to Asian-made CDs. The CDs are then sent out from Europe, but instead of being sold in Southeast Asia, they are exported to Japan or back to Europe according to the sources.

The problem with this kind of activity. Rutherford says, is that record companies start to pay less attention to the local market as they become increasingly reliant on exports, neglecting unexploited demand for music. And their sister labels in the territories to which the product is exported find themselves having to deal with a flood of unwelcome parallel imports from which they derive no revenue.

Not all the blame should be laid at the door of the offending local subsidiaries, one informed source notes, because head offices can saddle them with unrealistically high sales targets, "Managers feel they haven't got a choice [but to export], the source explains, "You get stuck with an unrealistic number, and so what do you do?"

Rutherford says that he does not want to condemn the whole Asian music business: "Not all companies and not all affiliates . . . are involved in this," he says. But sources tell Billboard that the practice has been espe-

cially common in Thailand, Malaysia, and Singapore since the regional economic crash of 1997. One industry observer says, "The market statistics [in those countries] don't work anymore. Companies don't even use them to check market share any more."

In Thailand and Malaysia-markets where the cassette is still the

dominant format-sources say CD shipments account for around 40% of the units shipped on an average international title. They claim that any case where that figure rises above 50% is questionable and probably a result of exports.

Universal Music Malaysia managing director Sandy Monteiro says, We are aware of such instances. We do our best to reduce them, as we know it would be detrimental to our company in the long run. The problem is said to be worse in

Singapore, where CDs account for close to 100% of all music sales and where, according to the IFPI, music sales were up 9.2% in unit terms in 2002, "Singapore has big problems with exports," one source says, "If Singapore's economy is so bad, how can music sales be that good?

Recording Industry Assn. of Singapore chairman Valerie Lim says, "Of course. CD exports occur, not only in Asia but in other regions as well. But I doubt that this is as widespread as it's been made out to be [by Rutherford] in the [Billboard] article."

Lim notes that, because Singapore is an open port, it is impossible for any of the labels there to ensure that every CD shipped stays in Singapore, "In the same way, it is impossible for us in Singapore to stop wholesalers and retailers from parallel importing stocks from Malaysia, Indonesia, Taiwan, Australia, and even Canada," she says. "Often, due to our stronger currency, music retailers find themselves much cheaper overseas options. "I do agree with [Rutherford] that

Southeast Asian markets can im-

prove," Lim continues, "We just need to get our act together and be longerterm in our thinking and planning." Universal Music Southeast Asia president Harry Hui says, "Universal does not encourage or support

the practice of 'parallel exports,' We try to do the best we can to enforce this policy."

Opinion is divided as to what effect these exports are have ing on the markets to which such product is shipped, but one industry source says: "Japan has been hammered. It's not good for labels or retailers: all this business goes into the wholesalers and then into the discount stores, so all the professional retail infrastructure gets hammered."

But one executive at a major Japanese music retailer is less convinced that such a great deal of this product comes into Japan. "I have seen major-label European goods shipped to Asian affiliates, who then sell them back into Europe," he tells Billboard, "thus making their quota and a decent profit. This will be roundly denied by all the majors, but they would probably accuse their competitors of doing this. The majors could and should do more to police their own affiliates in this regard."

Additional reporting by Steven Patrick in Kuala Lumpur, Malaysia.

# With Music Month

BY JOHN FERGUSON AUCKLAND, New Zealand-This year's New Zealand Music Month is shaning up to be the higgest ever as the industry looks to build on the momentum generated during a groundbreaking year for local music

An annual celebration of homegrown music, the 2003 New Zealand Music Month kicks off April 30 with the New Zealand Music Awards, or the Tuis. The following weeks will see a series of concerts featuring the best in local talent (under the hanner of the True Colours Festival), a

string of live performance broadcasts, a showcase hosted by indie association Independent Music New Zealand (IMNZ) and student radio network bFM. retail promotions, and a range of industry seminars. New Zealand Music

Month is jointly funded by the Recording Industry Assn. (RIANZ), the Radio Broadcasters Assn. (RBA). the Australasian Performing Rights

Assn., and government broadcast funding agency New Zealand On Air. The event, which began in 1996 as New Zealand Music Week, is being coordinated by another government body. the New Zealand Music Industry Commission (NZMIC) The event aims to build upon a year

that saw huge growth locally and internationally. Indie rockers the D4 (signed to Hollywood Records for the U.S. and Infectious/Festival Mushroom Records [FMR] for Europe) and the

world stage, while on the home front. six New Zealand albums made it to No. 1 on the RIANZ sales chart, with local repertoire accounting for 9% of the market-well up from the previous year's 6%, according to the RIANZ.

NZMIC director Cath Anderson says this year's event has attracted unprecedented support at all levels of the music business and will be the perfect celebration of local musicians' achievements at home and abroad. But both she and New Zealand On Air music manager Brendan Smyth note

that the event is also about showcasing the next generation.

Smyth says, "As well as the IMNZ event, the RBA will be staging its showcase for unsigned acts at its annual conference, which is also being held in May. These showcases have a good track record-artists such as Betchadupa Ion indie Flying Nun], Anika

Moa Ion Warnerl, Nesian Mystik [on indie Bounce], and Stellar Ion Epicl have all gone on to great things after playing it

As well as the RBA event, Smyth says New Zealand radio and TV will devote more airtime than ever to local music during May: "There will be more than 25 live-to-air broadcasts across all the major networks this year-double the number we had last year."

The second annual True Colours Festival, taking place May 23 in Christchurch, May 24 in Wellington, and May 30-June 1 in Auckland, will feature annearances from some of the success stories of 2002—including nümetal band Blindspott (Virgin), reggae act Salmonella Dub (Virgin), and DJ P-Money (Kod Transmissions), amond others-and the first live shows in years from former Flying Nun stalwarts the Chills

Festival organizer Brent Eccles of Auckland-based concert promotion company Seguel adds: "It's really important to put together a show for the best New Zealand music, regardless of the genre, so that we can all celebrate and enjoy the depth of local talent." Retail will also be lending its sup-

port to the event. Sean Coleman, managing director of New Zealand's biggest specialist music chain-Sound says, "There certainly seems to be a lot more happening this year, and we will be backing it in-store. Overall, 2002 was a great year for New Zealand music, and that's why our marketplace hasn't been as hadly affected thy declining sales) as the rest of the world?



BBC Radio 2 to thank it for its support and airplay of her album Halfway to Paradise. Signed to EMI Publishing, renowned producer/songwriter Wilson landed a worldwide record contract with Universal/Decca Records for her debut set, Wilson has penned No. 1 hits in her native Australia and has spent a record 10 weeks at the top of the Danish charts with "I Want What She's Got, which she wrote for local TV talent-search winner Eve Q. Pictured at the BBC studios, from left, are Wake Up to Wogan (which spearheaded Eva Cassidy's international success) executive producer Paul Walters, Wilson, and Universal Classics and Jazz U.K. divisional director Bill Holland.

# Billboard HITS OF THE WORLD



JAPAN	UNITED KINGDOM	GERMANY	FRANCE
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2 SEKAI NI HITOTSUDAKE NO HANA	AMERICAN LIFE	1 TAKE ME TONIGHT	5 MA LIBERTE DE PENSER
			3 2 CASSEE
SORA NI UTAEBA	SECRAT ACTURISCOPE		
4 SAKURA (DOKUSYO)	COME UNDONE	4 KA-CHING	3 LE FRUNKP
TRUE BLUE/REN REN	OUT OF TIME	8 SING FOR THE MOMENT	4 LOSE YOURSELF
ACHARLODY			
THE SOAT MASK ASSOCIATES RECORDS			
TOKYO MIDNIGHT LONELINESS	2 CRY	5 ALL THE THINGS SHE SAID	I BEGIN TO WONDER
5 IT'S SHOWTIME	5 SPIRIT IN THE SKY	9 KEIN ZURUCK	7 SORRY SEEMS TO BE THE HARDEST WO
3 ASHITA O YUMEMITE	SPEECHLESS SPEECHLESS	10 BUMP, BUMP, BUMP	14 CRY ME A RIVER
	8 ALLI HAVE		
6 LOVE ADDICT MILL WALKSHIMA SOMY MUSIC ASSOCIATES RECORDS	8 ALL I HAVE	AMERICAN LIFE	10 8 DON'T MESS WITH MY MAN MYCH FATURING BRIAN & BRANDON CASCY JAME
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KOTOBA SAGASHI	DATE WITH THE NIGHT	34 COME UNDONE	24 REGARDE-MOI (TESTE MOI, DETESTE MO
26 TOTTORI SAKYU	EXCUSE ME MISS	BRING ME TO LIFE	
		ENANCIONEE WHIST UP	
25 HAKUUN NO SHIRO	TO LOVE A WOMAN LONG ROLL NO.	SOMEBOOY TO LOVE	31 SKSER BOI ANTIL
MOONLIGHT MAKEY CHIEF SEL BLADE	DON'T KNOW WHAT TO TELL YA	STARDUST MUTTE	41 SOMEWHERE I BELONG
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	1 THE WHITE STRIPES	2 LINKIN PARK HITIDA WARDE BOOL	2 HELENE SEGARA
2 MINMI	7 JUSTIN TIMBERLAKE		1 CELINE DION
3 EVERY LITTLE THING	3 NORAH JONES COME ANAT WITH HE BLUE NOTE	1 WOLFSHEIM GASTING SHADOWS UNIVERSAL	4 LINKIN PARK
4 AYUMI HAMASAKI	4 AVRIL LAVIGNE	17 ROBBIE WILLIAMS	THOMAS FERSEN
	S SIMPLY RED NAME IMPLYRED.COM	5 VARIOUS ARTISTS	5 CARLA BRUNI GRIGOTIN MA DIT NAME
LISA JUCY MUSIC BRYTHM ZONE	14 BUSTED		
6 KIMIMARO AYANOKOUJI BAKISHOU SUPERLINE BAY I SHARE TELDRISU			
7 LINKIN PARK MITEGAL WARREN MUSIC JAPAN	6 UNKIN PARK	9 MODERN TALKING	7 NORAH JONES
5 YUZU SINGA CO	18 DANIEL BEDINGFIELD	6 SIMPLY RED	6 ERA THE MADE MERCURY
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www.billboard.com

BILLBOARD MAY 3, 2003



#### FUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.



- IN DA CLUB AMERICAN LIFE
  - MAKE LUV ENTRE NOUS
- KA-CHING LOSE YOURSELF as COME UNDONE 13
  - YOU DRIVE ME CRAZY BUMP, BUMP, BUMP CASSEE MINORINA
- OUT OF TIME J'EN AI MARREI
- 35 CHIHUAHUA SPEECHLESS
- DON'T MESS WITH MY MAN
- UNKIN PARK
- NORAH JONES CEUNE DION
- COLDPLAY
- SIMPLY RED THE WHITE STRIPES
- AVRIL LAVIGNE
- ROBBIE WILLIAMS
- PLACEBO

- SINGLES STEP RIGHT U IN DA CLUB
- YOU AND I ANYONE OF US (STUPID MISTAKE)
- CLOCKS SIMPLY RED
- ILSE DE LANGE ROWWEN HEZE
- CELINE DION
- SINGUES DEN ANDRA KVINNA ANYONE OF US (STUPIO MISTAKE)
- IN THE SHADOWS NOT A SINNER NOR A SAINT IF YOU'RE NOT THE ONE
- LINKIN PARK CELINE DION
- 13 JILL JOHNSON MAURO SCOCCO

- TAKE ME TONIGH LOSE YOURSELF
- IN DA CLUB LE FRUNKP
- SORRY SEEMS TO BE THE HARDEST WORD
- LINKIN PARK PLACEBO WITH CHOSTS VIEDA
- NORAH JONES
- ERA MASS MERCURY

# COMMON CURRENCY

A weekly scorecard of elbums simulteneously ettaining top 10 chart status in three or more leading world markets. Reporters owner B BMS, E EMt. I Independent, S Sony, U Univer

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION One Heart (S)					3	2			4	s
50 CENT Get Rich or Ove Tryen' (U)	s					5		4		9
NORAH JONES Come Away with Ma (E)	0		4	3	8	3		2		1
AVRIL LAVIGNE Let Go (B)			5			4		8		
LINKIN PARK Meteore (W)	6		8	2	4	6	4	3	\$	7
SIMPLY RED Home (I)			6	9					1	2

# IRELAND

- A BETTER PLAN
- IN DA CLUB SCANDALOUS
- TONIGHT MAKE LUV
- AVRIL LAVIGNE
- JUSTIN TIMBERLAKE 2
- LINKIN PARK THE WHITE STRIPES

- TEARS OF HAPPINESS 4 KA-CHING
- TAKE ME TONIGHT YOU DRIVE ME CRAZY
- STARMANIA 3 LINKIN PARK
- STARMANIA

# BELGIUM/WALLONIA

## 調整 SINGLES

- PLANTATION CASSEE
- LE FRUNKP
- IN DA CLUB ENTRE NOUS
- LINKIN PARK FLORENT PAGNY
  - PLACEBO CARLA BRUNI
  - CELINE DION

# ARGENTINA CARD NATACE

ALEX UBAGO MANÁ PINON FUO SCRATCH OF

BERSUIT VERGARABAT RICARDO ARJONA SOUNDTRACK VARIOUS ARTISTS KATRASK/LA BANOA CANTANINO 8

Global Edited by Nigel Willia

# **Music Pulse**

The 48th annual Eurovision Song Contest will be held May 24 in Riga, Latvia. The event will be carried live by 37 broadcasters belonging to the European Broadcasting Union (EBU). A CD featuring 26 of the songs entered for the contest will be released May 15 by EMI subsidiary CMC in conjunction with the EBU. Past winners of the competition have included ABBA and Celine Dion; hot favorite to win this year's contest is Russian duo T.a.t.u. with "Ne Ver, Ne Boysya" (Don't Trust, Don't Be Afraid). This issue, we look at several more of the leading honefuls

HE'S A STAR: Ireland has a good history of success in the Eurovision Song Contest, with the country's previous winners including Dana and Johnny Logan. This year's hopeful, Mickey Harte, was chosen in a telephone poll voted on by a staggering 1.3 million Irish callers, fol-



personable 29-year-old singer/songwriter from Lifford, County Donegal, will perform "We've Got the World." Now a major star in his native country, Harte recently struck a five-album deal with Sony Records Ireland. "We've Got the World," penned by Martin Brannigan and Keith Molley (who have also written for Irish boy band Westlife) was released April 24 in Ireland. Harte's debut album, Sometimes Right Sometimes Wrong, is scheduled for release May 23, the day before the contest. "Having come this far. I have to win Eurovision. Harte says, "because it's the biggest stage on Earth-a place from which you can travel on to so many other places."

BORDER BREAKERS: Poland will be represented by the trio Ich Troje, the most successful pop act in Poland for the past three years. The Universal act's fourth album, AD 4, sold more than 700,000 units; the follow-up, the double-CD A Po Piate (And Fifthly) released in June 2002, has sold 250,000. The hand is fronted by charismatic vocalist/lyricist

Michal Wisniewski, whose flamboyant lifestyle and controversial opinions have made him a popular figure in the local tabloid press. He also stars in a reality-TV show called Jestem Jaki Jestem (1 Am Who I Am), Ich Troie won its slot on the contest after a poll on nationwide TV channel TVP1, when it won by a huge margin over 11 other entries with "Keine Grenzen Zadnych Granic" (No Borders). The song. written by Wisniewski in conjunction with Andre Franke, Joachim Horn-Bernges, and J Lagwa, is sung nartly in German, as Wisniewski spent his teenage years there. In fact, Ich Troje also applied to be the German Eurovision entrant but only came sixth in that contest. ROMEK ROGOWIECKI

HEAVENLY DUO: The U.K.'s Eurovision contribution comes from one of the country's traditional pop capitals: Liverpool, Jemini will represent the U.K. with "Cry Baby." Far from being another hastily contrived, TV-friendly act, Chris Crosbey, 21, and Jemma Abbey, 20, met in their mid-teens at the Starlight Performing Arts School in Liverpool and have been performing together since 2000. They won a live vote on the BBC's Song for Europe show in early March, beating seven other regional finalists. It has been six years since the U.K. last won Eurovision, with Katrina & the Waves' "Love Shine a Light," Jemini is managed by Martin O'Shea of Liverpool-based Integral Management, who also manages hugely successful U.K. female trio Atomic Kitten, "Cry Baby" was written by Martin Isherwood, an experienced Manchesterbased singer/songwriter who is also head of music at the Liverpool Institute for Performing Arts. PAUL SEXTON

ALPHA PLUS: Pop star Mando will

represent Greece at the Eurovision Sond Contest with the English-language song "Never Let You Go." The Athens-based singer/songwriter has already tasted international success: One of her songs, "Where You Are," was covered by Jessica Simpson. The track made The Billboard Hot 100 in 2000. Mando, who made her debut in 1985 with the English-language "Fill Me Up"-a minor hit across much of Europe-trained with Hall Sheaffer, who has also acted as voice coach to Rarbra Streisand and Liza Minnelli. She recently left Sony Music and signed a three-year deal with independent label Alpha Records. The label is releasing "Never Let You Go" in five different versions. She was the first Greek artist, in 1992, to launch a fan club,

which now boasts 20,000 members.

MARIA PARAVANTES

BILLBOARD MAY 3, 2003

# Vancouver's 604 Records Takes Shape

Kroeger, Simkin Expect Further Success With Recent Signings

#### BY LARRY LeBLANC

TORONTO—One year after Nickelback singer/guitarist Chad Kroeger and entertainment lawyer Jonathan Simkin launched Vancouver-based 604 Records, the label is beginning to take shape.

"We have a ton of new bands on the roster, and it is now starting to feel like a label," Kroeger says from Vancouver's Greenhouse Studio, where Nickelback is recording the follow-up to its Silver Side Up album, which has sold 4.6 million units in the U.S. and 673,000 units in Canada, according to Nielsen SoundScan.

"It feels like a label when I'm sitting in on creative meetings about other bands 'videos and we are concerned that the band looks good and is dressed well. I never thought I'd be saving stuff like that."

Since it launched in April 2002.
Since it launched in April 2002 as Theory of a Deadman and Marianas Trench, both from Vancouver; altrockers Sonic Bloom from Winnipeg, Manitoba: and, in a joint venture with Vancouver's Mint Records, 808 Britsyled female group the Organ.

The label's inaugural signing. Theory of a Deadman, debuted with its self-titled album at No. 4 on the Canadian album sales chart in September 2002. The album—on 604 in Canada and on Roadrunner elsewhere—has sold 60,000 units to date in Canada and 130,000 units in the U.S., according to Nielsen SoundScan.

On April 6, Theory of a Deadman won a Canadian Juno Award for best new group. Backstage was a beaming Kroeger, who also snapped up top songwriter honors with Nickelback. He recalls, "I felt like a proud father."

Also delighted was Randy Lennox, president/CEO of Universal Music Canada, which distributes 604 in Canada. "It's a wonderful way to start a label," he say. "Chad and Jonathan now have a number of projects we are excited about." Roadrunner Records president

Jonas Nachsin says, "We expected success right off the bat with 604. Theory of a Deadman is an indicator that Chad and Jonathan have the ability to continually find new talent." Since launching 604, Simkin has downsized his law practice to focus on

downsized his law practice to focus on Nickelback's business affairs, the label, and managing Maverick Records teen pop-rock quartet Lillix.

Kroeger admits to having some difficulty in managine his time to callow a hands-on role in 604. He also co-produced Theory of a Deadman's bebut album and has produced tracks with Sonic Bloom. "It's a lot of juggling, especially when Nickelback is in full swing," he says. "I feel the weight of taking care of the lives of anybody on our label. These people anybody on our label. These people

arrough on our label. These people are part of our family now." Vancouver may be far away from being a music industry center on par with Toronto, but Simkin—who be-



lieves the west coast city's talent pool is unique—is thankful that it lacks a similar industry infrastructure to Toronto. "If there are 100 great bands in Vancouver, there are not a lot of labels for people to go to." Simkin says. "They will call Nettwerk or us. I like those odds, rather than trying to fight with 800 industry people in

Toronto for 900 bands."
The doo's experience in discovering, recording, and then landing a babe ideal for Langley, British Columbia, band Default in 2000 with TVT Records convinced Simish in at they could at least develop a production company with we had done the deal differently, we could have made more money and we could have stayed involved, "Simkin says." We got a percentage of the recording deal. In and out, boom."

A chance meeting in 1999 at a Vancouver party between Kroeger and

Theory of a Deadman singerfguitarist Tyler Connolly eventually led to the launch of 604. After Kroeger agreed to listen to demos, he began mentoring the band. But U.S. labels' interest in the group only developed in 2001, as sales of Default's album The Fallout took off in tandem with Nickelback's single "How You Remind Me" commanding U.S. radio.

manung US. radio. Simkin recalls, "An A&R guy at a major label in LA. asked if we were shopping the band or a label. The light went on in my head. Then there were five majors ibidding on our socalled label. I phoned Chad and I told him I had started a bidding war on our label. His response was, "What label? We realized it was an opportunity to start a real label."

Simbin and Kroeger opted for a deal with Roadrunner, which agreed to let the two retain Canadian rights. The deal gives Roadrunner first right of refusal to any acts 604 signs. While Roadrunner has picked up Sonic Bloom (which will bow with its label debut later this year) and Theory of a Deadman, Sinicin is looking for U.S. releases for Marianas Trench and the Organ.

Kroeger dismisses any notion that 604 is only seeking bands to follow the Nickelback/Default/Theory of a Deadman mainstream rock career path. "I want anything that is good," he says. "If I smell talent, I want to be involved with it. I don't have to like the act."

# **NEWSLINE...**

Swedish first-quarter 2003 prerecorded music sales-including musicrelated DVD and VHS titles-declined 8.5% in volume to 6.2 million units, a value drop of 12.3% to 309.6 million Swedish kronor (\$36.9 million) compared with the corresponding period of 2002. Compiled by GLF, the Stockholm-based affiliate of the International Federation of the Phonographic Industry, the figures reveal that all non-DVD formats show dramatic declines, with CD-album units down 9.9% in volume to 5.2 million units, a drop in value of 13.6% to 287.1 million kronor (\$34.2 million). Other non-video formats show exceptionally large slips, including singles, down 20.4% in volume to 730,000 units with a 32.9% loss in value at 10.5 million kronor (\$1.3 million); vinvl. falling 61.5% in volume to 5,000 units, a 46.2% drop in value to 318,000 kronor (\$37,900); and music cassettes, dropping 17,7% to 26.000 units and 7.3% in value to 428,000 kronor (\$51,000). The only increase was in music-related DVD, which saw an exceptional bounce of 231.9% in volume to 75,000 units and a 192.1% gain in value to 7.96 million kronor (\$950,000).

The Integration of BMG Ricroff and Zomba Liby continues, with the mew that Zomba manging director before Biglia will become managing director of the groups Riccord label in June. Biglia will report to BMG Ricroff president Ricco Adrian Berrolet. The two worked to BMG Ricroff president Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord Riccord

The U.K.'s Music Managers Forum has elected four industry veterans to its board of directors. Richard Griffiths of Modest Management, hard Sammer of Big Life Management were elected at the trade body's recent board meeting in London. All four are directors of their respective firms. The board now has 19 members.

LASS BRANDLE

Grest, Guitse minister. Evangoise Yenicelos, hosted a two-day conference April 7-8 on "Culture, Copyright and information Society." The event was held in Althens and comes during the Greek government is inmonth returne of the European Union presidency, Academics, EU govment of the Comment of the Comment of the Comment of the the World Intellectual Property Organization, and collection and copygiving segment of the Comment of the Comment of the Comment of the year of the Comment of the Comment of the Comment of the Comment of the year of the Comment of the Comment of the Comment of the year of the Comment of the Comment of the Comment of the year of the Comment of the Comment of the year of the Comment of the Comment of the year of the Comment of the year of the Comment of the year of the year of the year of the year of the year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of year of ye

The British Phoneographic Industry (BPI) is readying its third annual campaign to promote British music in the U.S. at Virgin Megastores. Throughout June, the Best of British promotion will place imports and domestically distributed British albums at listening posts at the chain's six U.S. stores, in Los Angeles, San Francisco, New York, Chica, and Boston. The BPI says last years's campaign generated an additional SI million in sales of British repertoire. Virgin selects the titles it wants to use in the promotion and charges the relevant labels £600 (\$940) per title. U.K. company Windsong will supply the product LNS BRANKEE.

Som Music Greece has inked a deal with business-to-business book distributors Ermis SA, effective April 1, Scop will retain its own sales setup and hopes to take advantage of Ermis far-reaching distribution network of 860 sales points throughout Greece to ensure the best circulation of its products. Sony Greece currently has a 16%-20% share of the music market.

U.K. rogalts collection society Phonographic Performance Id. (FPJ) as struck a billetan agreement with the Swedish arm of the International Federation of the Phonographic Industry (IFP) covering record company rights for broadcasting and public performance in the U.K. and Sweden. Under the new pact, IFPI Sweden will represent U.K. indies in Sweden for broadcast and public performance. PPJL will collect and distribute licence fees to Swedish indies through IFPI Sweden. This marks PPJL sweden for broadcast will be past year. The previous agreements were with French Society SPPL, German 2014. The previous agreements were with French Society SPPL, German 2014 (1) to the past year.

# BPI 'Disappointed' With MCPS' DVD Licensing Scheme Idea

BY LARS BRANDLE
LONDON—The U.K.'s MechanicalCopyright Protection Society (MCPS)
looks to be on a collision course with

labels body the British Phonographic Industry (BPI) about the collecting society's plans to introduce a licensing scheme for DVD music

ing scheme for DVD music products. The DVD1 licensing system, scheduled to launch May 1, will allow producers to clear

1, will allow producers to clear both the mechanical and synchronization rights needed to include works by MCPS members on DVD. The MCPS claims that its 15,000 members have

claims that its 15,000 members have not been paid for use of their works on the format since its introduction some three years ago.

DVD music products are those with music as the primary theme, including any combination of live-music performances, promotional videos music documentaries that of the product of the prod

or music awards shows.

Sandra Cox, executive director of
the body, says, "After two years of discussion with the recorded-music
industry, which have resulted in seyeral revisions to DVD1, MCPS

believes the time is right to implement this scheme to ensure that our members begin to receive the royalties that are rightfully theirs."

MCPS has set a DVD royalty rate of 10% of PPD, or published price to dealer. Under the 20-year-old U.K. system, mechanicals for VHS music products (not including synchronization rights)

music products (not including synchronization rights) are calculated at about 6%. In contrast, CD mechanicals in the U.K. are 8.5%. In a statement issued on its Web site

to inform its members of the situation, the BPI said that it is "disappointed that the MCPS [has] taken the decision to implement a DVD1 Licensing Scheme in terms that we believe are inap-

propriate."
MCPS contends
that the DVD format is
"more analogous with
that of audio product than it can possi-

bly be with the licensing of VHS."

BPI director general Andrew
Yeates admits, "We're having to look
at what we can do legally to best protect our members' position." Crucially, he does not rule out taking the
dispute to the Coovright Tribunal.

# **U.K. Retailers Aid Unsigned Acts**

BY OLAF FURNISS

EDINBURGH, Scotland—Two prominent specialist music retailers in the U.K. are currently running initiatives aimed at helping unsigned acts in a variety of areas, including distribution, management, and securing a recording contract.

HMV Eurone-the country's market-leading music specialist-launched its HMV New Music Search early this month, while expanding Glasgow. Scotland-headquartered independent chain Fopp launched its own "microdistribution" service in February.

Under the latter scheme, Fopp takes a minimum of 20 units-album or single. CD or vinyl-and distributes them across its 14 stores nationwide. Each outlet has a dedicated in-store section: the commany hones to add a listening post to each during the next few months. In its first full month in operation, Fopp says 65 acts took part in the scheme

forces with local alternative rock broad-

caster XFM, which features unsigned hands in its programming the station is sent a copy of each release. According to the retailer's Glasgow-based managing director.



other media partners," he says, adding that XFM will broadcast a weekly top five chart of the most nonular "un-

Fono's Web site also provides details of recording studios. CD manufacturers, and contacts for various industry

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organizations, including the Musicians Union and collecting societies. The shop pays £6 (\$9.45) wholesale for a CD album retailing at £10

(\$15.75); a CD single retailing at £3 (\$4.72) will earn the act a royalty of £1.70 (\$2.68). Acts are paid on a monthly basis and are free to withdraw their release from sale at any time.

The main aim is to make a success of this simple format," Ellen explains. "We want to get an unsigned hand signed and work on ideas on how to bring acts to the marketplace."

That philosophy is reflected at HMV. which launched its ongoing New Music Search initiative in conjunction with independent label DB Records: Channel Fly, which publishes a live music fanzine and owns the Barfly chain of venues: and Modest! Management "If we can help break one new band,

it will justify the whole initiative," an HMV spokesman explains. "We are very optimistic that it is something that will catch on. Our stores essentially act as a conduit for talent; we are offering a wide introduction to the music industry

"We are looking to evolve this initiative." he adds. "It has to be sensitive to local needs and regional variations. Although HMV does not plan to act as a distributor, each of its 160 stores in the U.K. and Ireland functions as a

point of contact, where acts can drop off a demo recording and submit their details on a specially designed form. Artists will receive an acknowledge. ment that their demo has been received, and HMV promises to deliver all submissions to DB Records within seven days

DB Records founder David Bates has committed his company to listening to every demo, after coming up with the idea for the New Music Search in conjunction with HMV execs. "This is the anti-Pop Idol," he explains. "From my experience, real artists would never enter a competition. This is a more gentle way of finding real artists."

In contrast to Fopp's policy of considering all acts that submit a release, the HMV venture is geared more toward younger guitar acts. This is further reflected by the participation of Channel Fly, which generally features "indie" acts at its Barfly venues and in its fanzine-style publication. The Flu. HMV will also consider acts for its Playlist CD comnilation series which features tracks from selected new releases and is given away with certain purchases or sold for £2.99 (\$4.70).

Alison Wenham, chairman/chief executive of 700-member labels body the Assn. of Independent Music, says she welcomes the ventures. Although insisting that major retailers need to "reaffirm their commitment to the independent sector," she acknowledges that "the focus [of unsigned initiatives] is generally very positive. In the past, the emphasis was on very established acts, and now you also have a focus on unsigned artists."

# Australian Jazzers Find New Outlets In Japan

BY CUDICTIC CLIEFED MELBOURNE, Australia-Many

Australian jazz musicians feel shut out of the U.S. and European markets-but they are finding steady acceptance in Japan, which has become an important additional income source for a sector that makes up only 5% of annual shipments in the Australian market.

"Japanese consumers know what they want," says Philip Mortlock, managing director of Sydney-based indie Origin Records, "They're interested in piano trios and female singers but not avant-garde records," Origin is currently putting together an eight-volume CD

series, Jazzscapes, for export only tanping tracks from other Aussie indies, such as Jazzhead, Rufus, and Neumarket Underlining Mort-

lock's point, Melbourne jazz pianist Joe Chindamo recalls that three years ago. he took a call from the Tokyo-based Sawano label, which was seeking 2,000 copies of his 1997 Burt Bacharach tribute CD, Anyone

Who Had a Heart, to distribute in Japan, Unfortunately, Chindamo's Australian label, Larrikin, had just been bought by Festival Records. and the album was unavailable, all old stock having been scrapped during the takeover Sawano instead paid for Chindamo to record another album. The Joy of Standards, Released February

2001, the album has shipped 5,000 units in Japan, double what it shipped in Australia where it was issued on Newmarket Records. Another chance

encounter benefited Sydney singer Sean Wayland, who, while browsing in a Tokyo store of Japan's 35outlet specialist jazz retailer Disc Union in late 2001, discovered that a huge array of Australian releases....

including his own-were racked. When he announced himself to the counter staff, he was put in touch with Japanese label DIW Records, the retailer's parent company, which subsequently signed him and released his Colossus of Rhodes album in April 2002 Pianist Mike Nock, whose November 2002 album, Changing Segsons, came out on DIW, says, "It's been a slow process, but the creativity of Australian jazz music has seen Japan open up as another place to build your profile."

Chindamo, who regularly toured in the '90s as part of U.S. drummer Billy Cobham's band, adds, "The Japanese aren't interested in us because we're Australian: they think you're making great music, which just happens to be from Australia. That they rate vour music alongside great artists from America and Europe is a boost to your confidence.

Other Australian jazz artists currently making waves

in Japan include trumpeter James Morrison. He has toured Japan several times and heads his own Morrison Records label in Australia; he is negotiating a majorlabel deal in Japan after healthy sales on import. Singer Janet Siedel returns to lanan in October for her fourth tour, after notching 5,000 Jap-

anese shipments of her November 2002 album, Don't Smoke in Bed, on Tokuma (released in Australia by La Brava Music)

But one lingering problem. Jazzhead managing director Andrew Walker points out, is that many Australian players have to supplement their income with day jobs; this curtails the overseas touring that can stir record sales. But in the wake of

major radio airplay for such North Amer ican artists as Norah Jones and Diana Krall, young Australians are searching for new jazz-oriented acts in their backyard. Walker says. The local jazz scene is definitely gaining strength as a result fof the interest in Jones and Krall]."

Such newcomers as Jazzhead-signed Red Fish Blue (which mixes jazz with Cuban and Korean percussion), swing outfit E-Type Jazz (on its own self-titled label), and vocalist/bass player Lucinda Peters with her self-released debut, Show Me the Way to Your Heart, have all attracted hugely positive reviews. All are currently talking to Japanese labels.



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# SONGWRITERS & PUBLISHERS

# Bacharach/David Catalog Hits Stage 'The Look Of Love' Brings Legendary Songs To Broadway

BY JIM BESSMAN

BY IM BESSMAN
NEW YORK—They were on Broadway before with the 1969 Grammy
NEW YORK—They were on Broadway before with the 1969 Grammy
Neward—winning score for Promises,
Promises, but when The Look of
Love—The Songs of Burt Bacharach and Irid David opens May 4
at the Broods Aktinson Theat,
legendary pop music songwriters
Burt Bacharach & Hal David law
law a Broadway show devoted
solely to themselves.

The song and dance revue, choregraphed by Ann Reinking and featuring vocalists Lix Callaway and Kevin Ceballo among the cast, involves many of the best-known Bacharach/David classics and may include a newly composed tune. It also succeeds where previous attempts at bringing the revered song catalog to Broadway fell short.



"The Roundabout Theatre Company kept on it and brought in [director] Scott Ellis, who brought in Ann Reinking—and this time the team was fantastic," David Saya, also singling out, "bavid Saya, also singling out, the two others who were most responsible for the production: music director and vocal arranger David Loud and writer David Thompson." It's a revue with a with a cast to his for."

with a cast to die for.' Bacharach likewise praises the production team and additionally cites the show's "brilliant" orchestrator Don Sebesky. "He's got the mentality of being in the studio and in the theater-which is what's needed," Bacharach says, "So many of the songs were born with the sound-the instruments and arrangementsgoing along with them. That's the record mentality, and Don had that foundation. I made some suggestions: I fought real hard for the size of the band, which was influenced by economics and the size of the orchestra pit. But Hal's seen a couple previews, and he's really excited about the production.' Of course, the show's set list

contains some of the most memo-

rable songs of the 1960s and '70s:

"The Look of Love." "I Sav a Little ably more to do with or

"The Look of Love," I Say a Little Prayer," "Raindrops Keep Fallin' on My Head," "I'll Never Fall in Love Again," "Anyone Who Hada a Heart, "What's New Pussycat?," "Alfie," "What the World Needs Now Is Love," "Close to You," "Wishin' and Hopin'," "Walk On By," "One Less Bell to Answer," "Do You Know the Way to San

José," and "Promises, Promises."
The duo have worked together occasionally since their extraordinary hit-making run, and they reteamed to write "Beginnings" for The Look of Love.

"We talk to each other all the time, so writing logether seemed like it always was," David says. "It was very natural, writing with a certain amount of fluidity in trying to get as close to where we know [the song] should be: You know—or should know—when a song arrives at where it should be, and with us, we try awfully hard to get as close as we can."

Bacharach submitted the melody

or "Beginnings," David recalls, and "the minute I heard; It, fell in love with it.—which is the first requirement! I kind of knew what I wanted to do and sat down and worked on it; ordinarily, we'd get together at Burt's house in Los Angeles, but I had a cassette of it and wrote part of the lyric in New

'Everybody thinks we have a style—and I wouldn't disagree—but if you look at the song "This Guy's in Love With You," it's nothing like "Walk' On By"—and that's nothing like "What's New Pussycat?" '

York, part on the plane to London, and part of it in London and then faxed it to him."

The theme of the new song is expressed in the line, "There will always be a beginning, never any ending to my love," David notes, then places it within the stylistic context—or lack of one—of previous Bacharach/David work.

"Everybody thinks we have a style—and I wouldn't disagree but if you look at the song 'This Guy's in Love With You,' it's nothing like 'Walk On By'—and that's nothing like 'What's New Pussycat?' "he says, "Our style has prob-

ably more to do with originality

Bacharach credits David with coming up with a typically "killer lyric" for "Beginnings," but whether it makes the final cut of The Look of Love is unclear. "I found out doing concerts that you have to be very careful, when you have so much known material. [about] how much new material you can get away with-and where you can get away with it," Bacharach says. "And it also has to work, theater-wise-but 1 think it's one of the best songs we've ever done, whether it winds up in the show or not.

Bacharach adds that the jury's also out on the relatively obscure Dionne Warwick-delivered Bacharach/David title "Check Out Time."



"It's an old song that [the producers] fell in love with when they heard it, but if Jon't even know it that well, I venture to say most of the audience deson't know it. Even if it's a great song, it might not survive in this climate: Hope it makes it in, but it could be like a great scene that doesn't work overall in a movie."

The Look of Love-The Songs of Burt Bacharach and Hal David is initially slated for a limited run through June 15. Meanwhile. Bacharach has recorded "What the World Needs Now Is Love" with 10 American Idol finalists for a future release benefiting the American Red Cross and he has also finished a cut for Aretha Franklin that he wrote with Jerry Leiber. The New Hidden Valley Music (ASCAP) writer also plans to record an album of his own in England, "It will be a different kind of album-more cutting edge," he says, "It's more challenging and I may fall on my ass, but it's what I want to do."

For his part, Casa David (ASCAP) writer David has completed a second album of songs written with TV/film composer John Cacavas, Singers and Swingers, which follows last year's two-disc set It's Showtime!

# Words &Music

BERGMAN, LEGRAND & AUSTIN: Patti Austin had a great comment leading into her performance of "Ask Yourself Why" at Peinstein's at the Regency, the top-shelf Manhattan supper club where she joined Alan Bergman and Michel Legrand in the

latest installment of its Singers & Songwriters series.
At that precise moment, however, my date leaned over and inappropriately started appropriately raving about the show, and I never did get the whole thing down.

"People watch too much TV and don't know how to behave at shows anymore!" Austin says, laughing heartily at my reportorial catastrophe by phone a week later. She's speaking particularly of the cabaret crowd.

"Cabaret's always been a small and elitist audience that's as much a part of the show as the artist because it's such a confined space," Austin continues, understanding but unforgiving, "Everybody has to be a participant, whether they want to or not."

She graciously recalls her "Ask Yourself Why 'quote. 'Talled it "The Kvetch Song' and said how the songs of Alan and Marllyn Bergman and Legrand are often very gentle yet caustic. Alan's and Marjin's Syrics are usually very metaphoric, particularly the stuff they wrote with Michel: I didn't realize how frequently they use seasons and nature to describe



human nature. And they always have a kinder and gentler way of saying things than I Certainly would: If I'd written 'Ask Yourself Why,' it would have been 'What the Fuck' and wouldn't have been anywhere near the piece of art it is."

But Patti, pray tell: How is it gentle yet caustic?

"It's a very Jewish thing—and I can say that because I'm Jewish by injection!" she replies, again laughing heartly, "I grew up in New York, and it's part of Jewish culture and Middle Eastern culture and Southern culture to say 'Up yours!" in a very romantic and flowery way. Telling somebody off in such an ele-

gant fashion is an art form, and it's Alan's and Marilyn's forte. 'Ask Yourself Why' talks about things that are really evil: playgrounds becoming parking lots and people getting away with murder—yet it's woven like a beautiful tapestry, like they do so much with Michel's music because of his French thing, which is so very complicated and rich."

"Ask Yourself Why," of course, was sung by frequent Legrand/Bergmans mouthpiece Barbra Streisand on her 1969 album What About Today?

PEGGY LEE TRIBUTE SET: Singer/ songwriter/event producer Richard Barone is putting together There II Be Another Spring: A Tribute to Miss Peggy Lee as the flagship show for this year's IVC Jazz Pestival.

at Carnegle Hall. Signed up so far, Barone says, are Deborah Harry, Ronne Milaso, Jane Monhelt, Dee Dee Bridgewater. Shirley Horn, Peter Cincottl. Eartha Kit. Petula Clark, Bea Arthur. Maria Muldaur. Cy Coleman, Mike Stoller, Freddy Cole, Rita Moreno, and Nancy Sinatra.

Song Enotices will ravor fine late. Lev's own compositions (with collaborators like Coleman, Duke Ellingson, and Johnsy Mandel and including such classics as "Mañana" and "Hés à Tramp" and those written especially for her by the likes of Leiber & Stoller and Paul McCartney, Original arrangement by Gordon Jenkins, Nelson Riddle, and Quilary Jones, among others, will also be featured.

McGRAW-HILL MAKES THE 'LIST': Toby Keith's 2002 country airplay hit "My List" is the focus of an inspirational hardcover book by its songwriters, Rand Bishop and Tim James.

The \$14.95 My List: 24 Reflections on Life's Priorities, which McGraw-Hill issues this month, takes the lyrics of the song and expands upon its self-fulfillment theme with personal musings and recollections from Bishop, a Weightless Cargo Music (BMI) writer with cuts by Tim McGraw, Cheap Trick, and Indigo Girls to his credit, and James, who writes for Paddock Music (ASCAP) and has been covered by Brad Martin and Sawyer Brown. Related quotes from Martin Luther King Jr. Helen Keller, Oliver Wendell Holmes, Ralph Waldo Emerson, and Arthur Ashe are interspersed, and a CD of the song is included-along with a forward by Keith.

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Douglas "Noel" Fox, 63, of complications from a stroke April 10 in Hendersonville, Tenn. Fox sang in gospel groups the Tennesseans Quartet and the Harvesters Quartet, but he is bestknown for his membership in the Grammy Award-winning act Oak Ridge Boys. In 1978, Fox took over the management of Oak Ridge Boys' publishing group, Silverline/Goldline Music, and went on to serve as VP of MCA Music Nashville and president of Maypop Music Group, He is survived by his wife, three children, and one stenchild. In lieu of flowers, donations may be made to the American Heart Assn. or the American Stroke Assn.

Marty Mooney, 60, of heart failure, April 16 in Cleveland. Most recently VP of rock promotion for Cleveland International Records Mooney was a promotion yeteran who began his career with Columbia in the early 1970s. In 1977, he joined Cleveland International, working with such acts as Meat Loaf, Ian Hunter, and Southside Johnny & the Ashury Jukes. He moved to PolyGram in the 1980s and later worked as an independent in Nashville before rejoining Cleveland International in the late 1990s.

Cholly Atkins, 89, of pancreatic cancer, April 19 in Las Vegas. The tap dancer who created the moves behind Motown, Atkins is credited with inventing the "stop" stance the Supremes would adopt while singing "Stop! In the Name of Love" and the "train pull" performed by Gladys Knight & the Pips when they sang "Midnight Train to Georgia." Calling it "vocal choreography," Atkins also invented the moves and twists of Marvin Gave, Smokey Robinson & the Miracles, the Temptations, and the Four Tops. He is survived by his wife and daughter (see Rhythm, Rap, and The Blues, page 31).

Teddy Edwards, 78, of cancer, April 20 in Los Angeles. A key player in the '40s behan scene on Los Andeles' Central Avenue. Edwards recorded for Dial before leading sessions for Contemporary, Prestige, Muse, and Antilles. Edwards had a solo role in Tom Waits' score for the 1982 film One From the Heart and was profiled in Don McGlynn's 2001 documentary The Legend of Teddy Edwards.

# **Bush Backing** Aids RIAA Case

### Continued from page 1 and long-distance telephone company.

The suit seeks to compel the phone company, which also provides Internet services, to turn over the name and address of an alleged copyright infringer. At stake in the case are First Amendment and privacy issues. In its brief, the DOJ finds no legal impediments against the RIAA subpoenaing Verizon for the data. Judge John D. Bates of the U.S Dis-

the subpoena section of the Digital Millennium Copyright Act (DMCA) allows the recording industry to get a name and address of an alleged infringer from Verizon without filing a lawsuit against the allested infringer (Billhoand, Feb. 1). Verizon asked for a stay in the case so it could petition the U.S. Court of Appeals for a review Lobbyist/lawyer Michael J. Remington says it is not clear how Bates

trict Court here ruled in January that

will rule on the stay, "but he understands the implications of the brief better than most. He worked for the DOJ for 17 years as a prosecutor and an assistant district attorney." Marci Hamilton, a leading copyright

law professor at Cardozo School of Law, believes the judge will defer to the DOJ. Their briefings are usually done by first-rate attorneys, so even weak laws can dot a strong defense And the counter tend to be fairly deferential to the DOJ." The brief argues that the DMCA sub-

poena section "does not significantly compromise or impair the First Amendment rights of third parties so as to render this provision overbroad." RIAA senior VP of business and legal

affairs Matthew Oppenheim says the DOJ filing "supports the proposition that we have long advocated-copyright owners have a clear and unambiguous entitlement to determine who is infringing their copyrights online. Verizon general counsel Sarah

Deutsch says she is "disappointed" with the DOI brief but adds that as a matter of policy, "the DOJ nearly always takes the position that a challenged U.S. law is constitutional Deutsch says Verizon is concerned

that "somebody other than a legitimate copyright owner could file for a name and address with a court clerk instead of going before a judge

But the DOJ brief holds that the DMCA "has protections that ensure that an ISP will not be forced to disclose its customer's identifying information without a reasonable showing that there has been copyright infringement.

It says the DMCA also calls for nenalties on "any person who makes intentional misrepresentation in seeking a subpoena" for "damages, costs, and attorneys' fees incurred by the alleged infringer or by a service provider.

The RIAA had successfully filed 98 such requests with ISPs before Verizon balked. The DOJ has stepped in once before in

championing provisions in the DMCA, in a New York case last year challenging its anti-circumvention sections Bates is expected to consider the DOJ brief this week.

# VIDEO MONIT

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending APRIL 20, 2003



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# Tuned in: **Television**

'FAME,' REALITY-STYLE: First there was Fame the 1980 movie, whose music won Academy Awards for best original song ("Fame") and best original score. Then there was Fame the TV drama, which ran from 1982 to 1987 and featured Debbie Allen (who was in the movie) and Janet Jackson among its stars Next came Fame: The Musical, a touring stage production that began in the mid-1990s and has enjoyed periodic revivals ever since.



Now comes Fame the reality

show/talent contest, which debuts

on NBC this summer, The show's

producers say they are looking for

multitalented performers ages 16

Celebrity judges will narrow

down the field of contestants, and

the audience will vote on which

performers will advance to the

final rounds. Actor/choreographer

Allen will have an on-camera role in the new show as she recruits

contestants and leads a "boot

Fame the reality show is the lat-

est in a slew of TV talent contests that have emerged after the success

of Fox's smash hit American Idol

(Billboard, April 26). Allen said in a

statement, "The enormous success

of the movie Chicago, as well as tal-

ents like Jennifer Lopez, Usher,

and Justin Timberlake, have rekin-

dled the country's appetite for per-

formers who sing, dance, and have

that bigger-than-life presentation

that have helped them achieve

camp" for the finalists.

and up

the action of NBC drama American Dreams-which is set in the 1960s -takes place on the set of classic music show American Bandstand. The soundtrack features a mix of classic '60s songs performed by the original artists (including the Beach Boys, Otis Redding, and Simon & Garfunkel), as well as cover versions by current pop stars who have made guest appearances on the show. They include B2K as the Temptations (singing "My Girl"). Vanessa Carlton as Dusty Springfield ("Wishin' and Hopin' ") Duncan Sheik as Bobby Darin ("Beyond the Sea"), and India, Arie as Nina Simone ("Come Ye").

The soundtrack to Queer as Folk: The Third Season is set for release May 20 on Tommy Boy Records (see Beat Box, page 39). The Showtime drama series has vielded two previous dance/electronic soundtracks for the U.S. version of the show (Queer as Folk originated in the U.K.) On The Billboard 200, the first Queer as Folk soundtrack peaked at No. 152. while Queer as Folk: The Second Season reached No. 167.

IN BRIEF: Willie Nelson's 70th birthday concert, which took place April 9 at New York's Beacon Theatre, will premiere May 26 on the USA Network as a two-hour TV special. The tribute program Willie Nelson & Friends: Live & Kickin' will feature Nelson performing with an all-star lineup that includes Shania Twain, Ray Charles, Eric Clapton, Norah Jones, Jerry Lee Lewis, Sheryl Crow, Toby Keith, Kenny Chesney, John Mellencamp, Steven Tyler of Aerosmith, ZZ Top, and Merle Haggard. A full concert re-

view may be found at billboard.com ... NBC program Cher: The Farewell Tour has become the highest-rated concert special so far of the 2002-2003 TV season. The show, which aired April 8, drew 16.6 million U.S. viewers, according to Nielsen Media Research. The program surpassed the ratings for recent CBS concert specials on Celine Dion (13.8 million U.S. viewers on March 25) and Bruce Springsteen (5.5 million U.S viewers on Feb. 28) . . . VH1's annual Divas Live concert will air May 22 as Dinas Duets, to be televised from the MGM Grand Arena in Las Vegas. Queen Latifah will host the show. Confirmed performers at press time were Mary J. Blige, Jewel, and Chaka Khan.

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# CLIP



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BILLBOARD MAY 3, 2003

# HAWAII

With over 5 million people on Hawaii's mainland, this wbrant music market continues to flourish. Billboard travels to the Pacific to uncore studios, realiers and prominent local and national cass making a splash. We report on important venues, promoters and the touring market, and reveal top successful Hawaiian labels and distributors; John us in paradise\_reserve\_your ad oduly!

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# BAWAN THE BULLAS

A LOOK BEHIND THIS WEEK'S CHART ACTION

# Over The Counter



THE EASTER PARADE: Album volume looks mighty this week, with units standing 25% ahead of the same week last year (see Market Watch, page 5). Before you throw a party to celebrate those zesty numbers, understand that this uptick comes by way of a quirk of the calendar, as Easter fell later this year than it did in 2002.

Comparing apples to apples, the 13.3 million album units sold during this year's Easter frame are down 6.7% from the week that ended March 31, 2002, which was the date when Easter landed last year. If you're looking for an optimistic slice of information, you can celebrate that this issue's Billboard 200 has more titles above the 100,000 mark-13-than the eight we had in last year's holiday frame. If you prefer pessimism, you can grouse that each of last Easter's top two albums shifted 400,000-plus-when Celine Dion's A New Day Has Come entered at No. 1 with 527,000, followed by Now! 9 with 463,000—while none did so this time around.

IDOL-IZED: Apparently, the fame of Kelly Clarkson, American Idol's first-season winner, lasted longer than "A Moment Like This." Despite delays in the album's release and a faster start by 50 Cent's new video audio combo, her Thankful rallied strong during the



high-traffic Easter weekend, snagging The Billboard 200's crown (see story, page 3). Clarkson's chart-topping Nielsen SoundScan

her opening-day numbers had suggested. A bevy of release-week TV appearances helped accelerate her come-from-behind win. including stops on The Tonight Show With Jay Leno, Good Morning America, Dateline, The View, and Extra, among others. Prior to that, she had also been seen on American Idol, Live! With Regis and Kelly, Entertainment Toniaht, and other shows.

SEE ME, HEAR ME: MTV is more than 20 years old, which means that even geezers of 30-plus were raised not just listening to music but watching it, too. The DVD/CD combo from 50 Cent that arrives at No. 1 on Top Music Videos and No. 2 on The Billboard 200 is a step toward what Interscope says will be a not-toodistant version of an album: a hybrid disc on which all content can be played on either DVD or CD players (Billboard, April 19).

In the meantime, 50's The New Breed follows the path of such offerings as Metallica's 1993 boxed set and last year's Josh Groban title In Concert, packaging audio and video components together

While Groban's was offered to stores in either DVD-styled boxes or CD jewel boxes, Breed was only sold in the CD-type package. Breed's CD includes four tracks, the bare minimum content

for what Billboard would deem to be an EP (although initial shipments only housed three tracks). This becomes the eighth title to



50 Cent's opening sum of 246,000 units is the largest week by any video title-including those released on DVD, VHS, or both-since our music video list flipped to Nielsen Sound-Scan data in 1993. CANDY, EGGS, AND MUSIC: For the first time

since last year's June 1 issue, new titles enter each of the top four slots on The Billboard 200. Aside from the aforementioned Kelly Clarkson and 50 Cent titles, the batch includes career-high Nielsen SoundScan weeks for Fleetwood Mac (No. 3, 218,000 units) and Darryl Worley (No. 4, 214,000), with the latter earning his second No. 1 on Top Country Albums.

Although Mac's 1997 reunion The Dance reached No. 1, its biggest sales week was 205,500 units. This, however, is only the third Fleetwood set to chart since The Billhoard 200 switched to SoundScan data in 1991.

Worley more than quadruples his best week, earned last year when sophomore album I Miss My Friend began with 42,500, which was good for No. 1 on the country list and No. 21 on The Billboard 200. Also scoring his best-ever SoundScan week is concert favorite Jimmy Buffett (No. 9, 127,000). This hits set beats his previous best of 123,500, set by Banana Wind in 1996. Last year's Far Side of the World, on his own Mailboat label, started at No. 5 with 78,500.

Last week's issue saw seven titles by acts that appeared at the April 7 CMT Flameworthy Video Awards bullet on the big chart or on Top Country Albums. Each rides Easter's tide to gains again this issue, with Toby Keith owning the biggest unit spike of the seven for the second straight week (34-39 on The Billboard 200, up 43%).

# Singles



Minded ALL-AMERICAN: "God Bless the U.S.A.," by the

10 finalists from the latest installment of Fox's American Idol, debuts at No. 1 on Hot 100 Singles Sales and No. 4 on The Billboard Hot 100 with first-week sales of 101 000 units (see story, page 3). It is the first song to crack the six-digit sales barrier since the last American Idol-related single, Kelly Clarkson's "A Moment Like This," moved 146,000 pieces in the Oct. 12, 2002, issue a week after opening with 236,000 units

At the time, Clarkson ended a 14-month drought of 100,000-sellers, last achieved by "Loverboy" from Mariah Carey Featuring Cameo in August 2001, The finalists' version of "Bless" is the second rendition of the song to top Hot 100 Singles Sales in the past 18 months. One of the many versions that Lee Greenwood recorded of the song (which was on Curb Records) hit No. 1 in December 2001.



The No. 4 debut by "Bless" on the Hot 100 is the highest entry since we began including radio-only singles on the chart in December 1998 (see Chart Beat, page 77). With most songs debuting on the Hot 100 solely on the strength of their radio popularity, the starting point has-more often than not-been the lower half of the chart. A single that sold enough to impact the Hot 100 was usually already on the chart and would then climb higher than its radiofueled rank. "Bless" has an audience total of 3 million listener impressions, easily the lowest figure of any song on the chart. This is not surprising, given the nature of the song and the fact that traditional patriotic fare has been tempered since the military campaign in Iraq has been winding down.

The arrival at No. 1 by "Bless" on Hot 100 Single Sales pushes Kid Rock Featuring Allison Moorer's version of "Picture" to No. 2, even though the latter posts the highest one-week sales total of its chart run (19,000 units), "Picture" has spent 12 weeks at No. 1, including the past eight weeks, and its 2,000-unit gain this week is enough to make it Greatest Gainer/Sales on the Hot 100, even though audience erosion causes it to drop two spots to No. 9.

TWO FOR FIFTY: For the second time this year, 50 Cent takes the top slot on Hot R&B/Hip-Hop Singles & Tracks, as "21 Questions" featuring Nate Dogg follows the path taken by "In Da Club." After 21 chart appearances, "Questions" is Dogg's first No. 1. Driven by an airplay increase of 5 million listener impressions, "Questions" ends Sean Paul's stay at No.1 with 'Get Busy" after one week

Another of 50 Cent's eight charting tracks, Lil' Kim's "Magic Stick," is this issue's Greatest Gainer/Airplay, rising 24-17 on Hot R&R/ Hip-Hop Singles & Tracks with an increase of 9.1 million listeners. The track also owns the same distinction on The Billboard Hot 100, climbing 75-46 with an 11.5 million airplay gain. The No. 46 rank is the lowest for an airplay gainer on the Hot 100 since Mystikal's "Shake Ya Ass" earned the honor at No. 65 in the August 26, 2000, issue. The last time the airplay gainer increased by less than 11.5 million listener impressions was June 22, 2002, when Nelly's "Hot in Herre" improved its audience by 11 million. At that point, however, it was already above 100 million listeners. On this issue's chart, the upper echelon remains fairly stable, as no song climbs more than three spots in the top 20. On The Billboard Hot 100, "In Da Club" holds

on to No. 1 for a ninth consecutive week, as last issue's challenger-"Ignition" by R. Kelly-falters. It loses 5 million listener impressions and is overtaken for the No. 2 slot by Paul's surging "Busy," up 10 million in radio audience.

UP THE DOWN STAIRCASE: The traffic iam on Hot Country Singles & Tracks worsens this issue, where no new titles break into the top 10 for a second week. The bottleneck on the chart's upper end extends to the top 20 and top 30 this issue, resulting in seven titles that increase in detections but decrease in rank. Those seven titles compete in the most sluggish area of the chart, between No. 19 and No. 36. This type of logiam in that part of the chart would not typically bode well for any title to achieve Airpower status, but Craig Morgan's "Almost Home" manages to do so with a backward move (19-20), "Home" is boosted over the Airpower threshold by advancing 21-19 on the Nielsen Broadcast Data Systems audience tally with 14.8 million listener impressions.

Two titles that decreased in spins last issue reclaim bullets: Travis Tritt's "Country Ain't Country" (No. 26) and Sara Evans' "Backseat of a Greyhound Bus" (No. 31), Those titles gain 38 and 205 detections, respectively.

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108	1		FINCH  Songs For The Stone Age   Songs For The Boar  What it is To Burn	106	160	166 12	ш		RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI    RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI    RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI   RON IOVI	
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174	_	34	KIDZ BOP KIDS ● Kidz Bep	76	171	146 10	- 1		ANI DIFRANCO Evalve escriti NICO:	30
	36		DONNIE MCCLURKIN White companies McClurkia. Again	31	172	148 19	ш	3	GEORGE JONES The Gospel Collection: George Jones Sings The Grantest Stories Ever Told BARDY/BARTMS/RAT INVESTIG	148
145	28	19	THE DONNAS Spend The Night stands (Spend The Night Spend The N	62	173	142 12	- 1	39	BEE GEES  Their Greatest Hits—The Record	49
	- 1	a	THE ROOTS Phrenology MCA 11290F 16 N CD1	28	174	151 1	52	12	MUDVAYNE The End Of All Things To Come (MC Next 118 to Ed)	17
121	22	10	YANNI Ethnicity	27	173	II-ENT	1	12	VARIOUS ARTISTS Redio Disney James: Vol. 5 well down some listed to	122
128	19	И	RELIENT K Two Lefts Dea't Make A RightBut Three Do	38	176	127 1	50		LOS BUKIS/LOS TEMERARIOS 20 Incévidables	127
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96	32	22	JA RULE & The Last Temptotion	4	178	180 1	77	tis	NIRVANA A Nirvaes	3
144	ω	u	JASON MRAZ RETHARMSET (4)  Weiting For My Rocket To Come	128	179	138 -	1	3	POINT OF GRACE WORD CHIEF MORE HOS (18 H CE)	138
131	37	81	SUM 41 ●  But 50   Does This Leek Infected?	32	180	147 1	22	16	CELINE DION ▲ <sup>2</sup> A New Day Hea Come	1
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143	29	H		129	183	HI-GITT	1	7	SOUNDTRACK Drumline	133
129	33	H	SOURCEMENT CREATOMAINTER COOKS)  RANDY TRAVIS  Rise And Shine more code sourcement and 01 and 90	127	185		9	7	JARS OF CLAY Futhermore: From The Studie, From The Stage	64
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135	- 1	231	SALIVA  Back Inte Your System  IDANO us have used in the co-	19	199	88 -	1		BOOMKAT Boanketalog.One DISAMONS OCIONISTICO E IN EZI	88
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BILBOARD MAY 3, 2003 www.biliboard.com 6

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STAN ENd	LAST WEEK		Spins date complete by  ARTIST IMPRINT & NUMBER/DISTRIBUTING	Nielsen SoundScan
•	3		TONY BENNETT & K.D. LANG	SER 1 122 15 Weeks At Number 1 A Wooderful World
2	1	Б	DIANA KRALL •	Live In Perio
3	7		PETER CINCOTTI	Peter Cincotti
4	6	1	DIANA KRALL A	The Look Of Love
5	7		VARIOUS ARTISTS	Lady Sings The Blues
6	6		GLENN MILLER	Platinum Gloon Miller
7			BILL FRISELL	The letercontinentals
8	9	0.	NATALIE COLE	Ask A Woman Who Knows
9	19	V	WAYNE SHORTER	Alegria
70	9	E	VARIOUS ARTISTS	Jazz Atter Dork
111	11		THE BAD PLUS	These Are The Vistas
12	13	П	MARK O'CONNOR'S HOT SWING T	RIO In Full Swizg
13	15	a)	NAT KING COLE	Love Songs
24	16	U	THE MARSALIS FAMILY	A Juzz Colobration
15	18	13	VARIOUS ARTISTS	Bossa Nova For Lovers
16	12		THE DETROIT EXPERIMENT	The Detroit Experiment
17	217	L)	LYNNE ARRIALE TRIO	Arise
18	20		THE DAVE BRUBECK QUARTET	Park Avenue South: Live At Starbucks
19			STACEY KENT	In Love Again
20	19		STEVE TYRELL	Standard Time

Standard Of Language

Corne Away With Me

Streetwize, Work III

1, 2, To The Bess

**Drigmal Cicerse** 

Go With The Flow

Victore Reserve

Ride

It Just Hoppene That Way

Hidden Beech Recordings Presents. Unwrepped Vol. 2

Midnight Love - The Utimete Collection Of Welter's Remartiz Classics

Rerol Benevie

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Nielsen

KENNY GARRETT

JANE MONHEIT VINCE BENEDETTI MEETS DIANA KRALL

ASTWEEK

HARRY CONNICK, JR. CHRISTIAN MCBRIDE BANO Billboard 1477

NORAH JONES &

THE CRUSAGERS

VARIOUS ARTISTS

STANLEY CLARKE

CHARLIE HUNTER QUINTET SPYRO GYRA

MINOI ABAIR

JEFF LORBER STEVE COLE SOULIVE VARIOUS ARTISTS

KIM WATERS

BOBBY LYLE GALACTIC

AL JARREAU PIECES OF A DREAM PETER WHITE NORMAN BROWN WALTER BEASLEY

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WALTER BEASLEY

KENNY G.

# Billboard TOP CLASSICAL ALBUMS.

Title	ARTIST IMPRINT A NUMBER DISTRIBUTING LABEL		LAST WEEK	
4 Weeks At Number 1	NUMBER 1 - E			
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Sestimento	ANDREA BOCELLI A	3	2	7
natical Album Ever! I	VARIOUS ARTISTS The Most Releasing Clar	Ū	3	3
French Sonatar	YO-YO MA		T)	4
Classic Ye-Ye	YO-YO MA	Ш	5	
Una Furtiva Lagrima	JUAN DIEGO FLOREZ	N.	4	
A Portrait	CHANTICLEER	П	7	
State Of Wooder	GLENN GOULO		6	
e Beet Of The 3 Tenors			10	
Callas Forever	SOUNDTRACK		9	ю
en: Completo Symphonies	VIENNA PHILHARMONIC ORCHESTRA (RATTLE) Boothou	U	8	
Fentasiee & Deleaion:				2
Tengo Song & Donce		5.5	11	
cert Coe Muiti Instrument	FABIO BIONDUEUROPE GALLANTE Vivali Mandelin Cencert Con		7,5	3
Bel Casto	RENEE FLEMING		14	

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen

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SoundScan book

TOP CLASSICAL MI	DLINE
BABY MOZART WALT DISMIT	VINNELS ARTS
DISNEY'S BABY BEETHOVEN WAIT DISNEY	MARKING ARTIST
VIVALDI S GREATEST HITS ICA VICTOR INCA	SARROUS ARTICO
BABY NEPTUNE WALFRISHEY	WARRIOUS ANTICE
THE ET OPERA ALBUM DECENTAMENTAL CLASSICS SHOUP	WARROUS ARTIC
NACHELBEL CANON & OTHER BAROO	AJE 1475 IMMOUS-APPO
THE ONLY CLASSICAL CD YOU P	WEED WARRING AFTE
BABY BACH WALT DISNEY	TAROUS APTIS
BASY VIVALDS	VARIOUS ARTIST
MICHAEL AMANTE	MICHAEL AMAN
ART OF SEGOVIA	ANDRES SKOOM
90 GREATEST CLASSICS	WARRING ARTIC
DEST OF THE MILLENNIUM DI SENSISM CLASSES GROUP	MANGOS ARTICI
THERE IS LOVE	WARROUG METER
BRIDE'S GUIDE TO WEDDING M	USIC MANUSAITE

Billboard

KE) 800

DZ BOP KIDS

KIDZ BOP KIDS

VEGGIE TUNES

ARIOUS ARTISTS NATIONALY BEING COOLER TUNES (ASON HORE

ARIOUS ARTISTS COR TARS IN COST

Simple Things

# Billboard TOP CLASSICAL CROSSOVER

New Year	UASTV	M	ARTIST IMPRINT & NUMBER DISTRIBUTING LASE	. Title
V			_ NUMB	
	1		JOSH GROBAN A	Josh Groben
P	2		JOSH GROBAN	Josh Greben In Concert
3	3	П	CHARLOTTE CHURCH	Prelude: The Best Of Cherlotte Church
	4	1	OPERA BABES	Beyord Imagination
	5		BOND WINSTELLO A COMMUNICATIVE CLASSICS GROUP INC	Shine
	7		MARIO FRANGOULIS	Sometimes I Oreem
	9		ANOREA BOCELLI A	Cieli Di Tescene
	8		RUSSELL WATSON	Encore
	11		SARAH BRIGHTMAN •	Classice
	6		THE AMERICAN TENORS	The American Tenors
	10		RENEE FLEMING/BRYN TERFEL	Under The Stars
	13	1	CHARLOTTE CHURCH •	Enchentment
	12		OANIEL ROORIGUEZ	From My Heart
54	14	U.	YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: When Strangers Meet
15	1		THREE MO' TENORS	Three Mo' Tenors

MAY 3 2003			Billboard TOP	NEW AGE ALBUMS
Mis Wells	LAST WIEK	H	ARTIST IMPRINT & NUMBER DISTRIBU	MNG LABEL TIBLE
1	1	1	YANNI	NUMBER 1 15 10 Weeks At Number 1 Ethnicin
2			ESTEBAN	Back 2 Back
3		aus	ESTEBAN	Magic Moments
•	2		YANNI PODSW SU IPPLINI SPOJE	Ultimate Yens
15	4		MANNHEIM STEAMROLLER	Romentic Melodies
6	s		JIM BRICKMAN	Love Songs & Lullabies
7	3	II.	GEORGE WINSTON	Night Divides The Day: The Mesic Of The Doors
10	6	0	GEORGE WINSTON	Velvetore Robbit Anniversary Edition
9	10		CUSCO	loner Journeys
10	7		VARIOUS ARTISTS	Pure Moods IV
31	6		VARIOUS ARTISTS	Windham Hill Chill
12	11		JOHANNES LINSTEAD	Zehace
1.0	6	II.	AMETHYSTIUM	Aphelios
54	16		DANNY WRIGHT	Healer Of Hearts

CHIELI P	22	WALTER I
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		DANACIE W
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Bi	MA 20	Y 3 03	ırd	- TOP POP. CATALOG	Bill			HEATSEEKERS.	Bi	M <sub>2</sub>	AY 0003 DCI	i rd	
L	LASTWEEK	2 VMS AGO		Sales date completed by N Nicelsen SoundScen MARKET SoundScen MARKET SOUNDSCENE THE	INDAMES.	2 WKS AGO		Sales date compiled by Nielsen SoundScan Milesen SoundScan Title	THE WILL	LAST WEEK	2 WKS AGO		Sales date compiled by N Nielsen SoundScan Tide IMPRINT & NUMBER/DISTRIBUTING LABEL
-	,	1		THE BEATLES A' 1	0	1		FINCH Store Two Stores Act Act (Carlot) What It Is To Burn	0	2	2		NUMBER 1 WHILE A VANIS A MANUAL THE LLL JON & THE EAST SIDE BOYZ Kings Of Crunk
2	- 1	8	el)	BOB SEGER & THE SILVER BULLET BAND A Greatest Hits	2			S GREATEST GAINER S JASON MRAZ Waiting For My Rocket To Come	2	1	1	Ū	VARIOUS ARTISTS Rewind: The Hip-Hop DVD Magazine Issue 1
3		3	J.	LINKIN PARK A' [Hybrid Theory]	100	3	H	BOWLING FOR SOUP Drunk Enough To Dance	3	3	3		B.G. Livin' Legend
9	5	9	1977	BOB MARLEY AND THE WAILERS ◆ Legend		10	-	+ HOT SHOT DEBUT +	4	6	6	Ц	VARIOUS ARTISTS Atticus: Dragging The Lake II  ANI DIFRANCO Evalve
6	11	14	1	S GREATEST GAINER S KENNY CHESNEY A Greatest Hits	69	-00		THICKE A Beautiful World	H	2	5	Н	# HOT SHOT DEBUT
	6	6		COLOPLAY A Parachutes	5	110		YO LA TENGO Summer Sun	6		o)	d	LOUIE DEVITO Dance Divas
1		2	1=1	CELINE DION A All The WayA Decade Of Song		7		CRAIG MORGAN I Love It  SYLEENA JOHNSON Chapter 2: The Voice	7.	5	-	g	YO LA TENGO Summer Sun
•		5	W	EMINEM & The Marshall Mathers LP	8			PEPE AGUILAR Y Tenerte Otra Vez		10	9		S GREATEST GAINER S CRAIG MORGAN I Love H
9	17		111	RASCAL FLATTS A Rescal Flatts	<b>1</b>	4		SMOKIE NORFUL I Need You Now	9	12			TAKING BACK SUNDAY Tell All Your Friends
en e	19	2		PINK FLOYD ♦ Dark Side Of The Moon (SACD)  GOOD CHARLOTTE ● Good Charlotte	10 7	10		CONJUNTO PRIMAVERA Nuestra Historia	10	9	6	10	DARYL HALL JOHN OATES Do It For Love
62	34			CANCERT ISSASCING TO SECOLUTION	11 7	14		KEM Kemistry	03	15	13	Ú.	TRANSPLANTS Transplants
ī	9	1		QUEEN & Greatest Hits  JACK JOHNSON & Brushfire Fairytales	12 6			BRONCO 30 Inolvidables	12	14	18		PETER CINCOTTI Peter Cincotti
14	10	13	-21)	SOUNDTRACK A O Brother, Where Art Thou?		23		TAKING BACK SUNDAY Tell All Your Friends	13			M	VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco
15	13	12	J)	TIM MCGRAW & Greatest Hits		1 20		IBRAHIM FERRER APROCESSION TRANSPORTED BURNOS Hermanos	14	11	6		JOHNNY VICIOUS Ultra. Dance 03
16	23	34	1	THE SEACH SOYS The Greatest Hits Volume 1: 20 Good Vibrations		1 29	710	JUANES : Un Dia Normal PETER CINCOTTI Peter Cincotti	15	19	17	•	SHEKINAH GLORY MINISTRY Praise is What I Do
17	16	_	6	BEE GEES A One Night Only	17 3	1	100	THE RAYEONETTES Whip it On (EP)	00			Ц	ESTEBAN Back 2 Back ESTEBAN Magic Moments
	18		107	METALLICA  Metallica	Total Control	5 11	-	KINDRED THE FAMILY SOUL Surrender To Love	100	22	22	Н	ESTERAN Magic Moments INTERPOL Turn On The Bright Lights
19	15	- 1		EMINEM A The Slim Shady LP	19 1	13		JOHNNY VICIOUS Ultra. Dance 03	19	17	_		SUSAN TEDESCHI Wait For Me
20	28	2		BEASTIE BOYS & Licensed To IB  JAMES TAYLOR ◆ Greatest Hits	20 4	-	-	NICHOLE NORDEMAN Woven & Spun	20	14	15	9	50 CENT Guess Who's Back?
21		19			<b>3</b>		Г	SYSTEMATIC Pleasure To Burn	21	20	14	ū	CAT POWER MATERIAL CONTROL OF THE COLOR  YOU Are Free
	32	17		DIXIE CHICKS   Wide Open Spaces  Movement terroconsummands notations as [M]  JIMI HENDRIX   Experience Hendrix: The Best Of Jimi Hendrix	-	45		CHRIS RICE Run The Earth, Watch The Sky	22	13	7	Ū	kingo siakk kingo kama
	21	20		SHANIA TWAIN   Come On Over		1 33		SONICFLOOD Cry Holy	73	28	-		NICKEL CREEK This Side
25	_		1	FLEETWOOD MAC   Rumours	24 2	-		SHEKINAH GLORY MINISTRY Praise Is What I Do	3A	4	-		ABK Hatchet Warrior
26	38		àШ	VAN MORRISON & The Best Of Van Morrison	25 2 26 1	33		MAROON 5 Songs About Jane  DAR WILLIAMS The Beauty Of The Rain	25	32	-	Ц	LAGWAGON Blaze HOT HOT HEAT Make Up The Breakdown
27	32	-	D	POISON A Greatest Hits 1986-1996	27 3	_		INTERPOL Turn On The Bright Lights	-22	24		H	UL' WYTE Hypnotize Minds Presents: Doubt Me Now
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20	25	20	40	GUNS N' ROSES ♦ Appetite For Destruction		30		SOCIALBURN Where You Are	32	21	10	Į,	CRADLE OF FILTH Damnation And A Day
man i	26	- 1	H	ORIGINAL BROADWAY CAST RECORDING   Mamma Mis!	23 5	1	1	LAGWAGON Blaza HOT HOT HEAT Make Up The Breakdown	33	43	31		DR. ED MONTSOMERY PRESENTS MARK TICLOR AND ALC Total Use Experience ALC PLACE (1994 CD)  SISTER HAZEL Chasing Daylight
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97	33	17	0.63	VARIOUS ARTISTS & Songs 4 Worship - Shout To The Lord	37 4	41		BYRON CAGE BYRON CAGE BYRON CAGE BYRON CAGE BYRON CAGE	37	18	_		VARIOUS ARTISTS Streetwize: Work Itl
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	35	-		MERCURY SECULIANS - RESISTERS	42	-	L	12 STONES 12 Stones	42	36	-		X-ECUTIONERS Scratchology: Mixed By The X-Ecutioners
	47			ABBA ▲ Gold - Greatest Hits CREED ♦ Human Clay		2 35		LINDA EDER Broadway My Way THE MUSIC The Music	63	H		9	THE BEN TAYLOR BAND Famous Among The Barns DOTTIE PEOPLES Churchin' With Dottie
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ø	100		214	ERIC CLAPTON A Time Pieces - The Best Of Eric Clapton	47 4	7 31		THE STREETS Original Pirate Material	Œ	10	13	T	THE WIGGLES Hoop-Dee-Dool It's a Wiggly Party
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BILLBOARD MAY 3, 2003 www.billboard.com 6

LAST WREK	Sales fiss and internet seles reports complete by Nielsen SoundScan  ARTIST weren't a huwardscentraturing uses.	BALLBOAND		AST WEEK		Sales date compiled by Niels Sound	Sen dScan
	1227 NUMBER 1 (22) 1 Week At Number 1				۰	NUMBER 1	12 Weeks At Number
4	CHER SPECIMENAMENTER TROS PROGRAMMER STRUSSIC MANUSTRIS The Very Best Of Cher	10	li,	1		CHICAGO A	EPIC 879
	FLEETWOOD MAC REPRISE NEWWYARRES INCO. Say You Will	8	1 2	3		LIZZIE MCGUIRE •	SUENA YYSTA MICHINALT CKSW
	JIMMY BUFFETT WARRENCHER VALUE Meet Me in Margaritaville: Jimmy Buffett The Ultimate Collection	9	18	2		S MILE A'	SHADY 40000F WITEFOCD
	DARRYL WORLEY DISAMMONS PASSINGS PRESENTED SCOTE Have You Forgotten?	- 8	1	4		DAREDEVIL: THE ALBUM •	WWD.UP 100
-	KELLY CLARKSON *CAMISIMIS Thankful	,	E	5		CRADLE 2 THE GRAVE	SLOSSUME/CEF JAM MISHS/IDJA
2	NORAH JONES & BUSE HOTE 2008 [M] Come Away With Me	-8	. 6			WHAT A GIRL WANTS	ATLANTIC ISMAN
1	LUCINDA WILLIAMS LOST HIGHWAY 19090 World Without Tears	43	1 2	10		DISNEY'S LILO & STITCH •	WALT DISASY 8857
3	JAMES TAYLOR WANGE DOGS TRECHMANGE STATERIC MANEETING The Best Of James Taylor	27		- 4		HOUSE OF 1000 CORPSES	SEPPEN HERSA INTERSCO
7	THE WHITE STRIPES THIS MAILTHENZ Elephont	21	- 15	8		O BROTHER, WHERE ART THOU? A'	LOST HISHMAN MERCLIFIX I 70000-10UM
9	GEORGE JONES AND TRANSPORT The Groupel Collection: George Jones Sings The Greatest Stories Ever Told	172	1	0 9	L	SWEET HOME ALABAMA	HOLLYWOOD NEX
14	BUCK HOWDY HAME COLOR (N) Skidedite!	-	1	1	_	DRUMLINE	FOX.JYE 410520MB
10	SOUNDTRACK & DECEMBER Chicago	20				MOULIN ROUGE A'	INTERSCOPE MISS
13	CELINE DION A 1 securin Der Heart	11	1 2			SHREK A	DREADWORKS 4008519/TERSCO
_	PETE YORN COLUMBIA MINISTRANCE Day I Forget	18	1 3	4 14		A WALK TO REMEMBER •	EPIC BID
12	VARIOUS ARTISTS THE LET HONE Worship Together: I Could Sing Of Your Love Forever	49		5 16		SPIRIT: STALLION OF THE CIMARRON	ABM RECORD PATERSON
5	LISA MARIE PRESLEY CAPITS WHEN To Whom It May Concern	14		6 11		BRINGING DOWN THE HOUSE	HGLLYWOOD NES
15	LINKIN PARK surrect arcs reser Meteora	6		7 18		THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS REPRISE 46075 WARRIER RING
19	EVANESCENCE A WHO UP 1000 Falleg	12			_	HOLES	WALT D-0146Y 1900
18	COLDPLAY & CAPTING MINE CONTROL A Rush Of Blood To The Head	26		9 22		SMALLVILLE (THE TALON MIX)	ELECTRA 82793-E
11	THE JAYHAWKS AMERICAN OPERADOST RESINANT REVIOUS REVIOUS Day Music	114	1 3	0 12		NASHVILLE STAR: THE FINALISTS	COLUMBIA MASHYLLEI BYHBI SONY MASHYLL
20	DIXIE CHICKS & MONUMENT COLLINEN ABBIT CRS Home	33	-	1 19		PIGLET'S BIG MOVIE	WALT DISNEY 800
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8	GODSMACK RETURNS FEEBLESS FEEBLESS	13	2	3 20		XXX e	UNIVERSAL ISBSSSLAW
23	THE EARLY NOVEMBER SHIPE THRU SHIPLANCA For All OI This (EP)	-		4 21		SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGH	RUGHTS MOX.TYE 49595 75348
24	JOHN MAYER A ANNE COLINGUA SCHOOL SHI Room For Squares	40	2	5 24		BLUE COLLAR COMEDY TOUR: THE MOVIE	SANANGA BROS INJANANTEN ARCHIVE

# SINGLES Busta Rhymes: 2200 65; R2A 10; H100 7; HA 7; HSS 29; RA 4; RBH 3; RP 6; RS 18, 64; T40 21 Dwb: CJ 18

Pac: 8200 sq7; RSA 66; RBC 5, 6, 7, ss; Mson R5; RA 60; RBM 60; RP s8 The State of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of E<sup>1</sup>/<sub>2</sub> of 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ALI NSS 38: RS 12 Alabama: B200 150; CA 22 ALC: G4 13; IND 33 The All-American Rejects: B200 38; MO 27 Gery Allan: CA 33; CS 18; H200 29 The Althan Brothers Bend: B200 149; RO 37 Althes: RBH 95 Amerie: RA 53; RBH 53

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This Hook 55 HA 55 Block 1200 55 Block 500 Ct. 10 St. 
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The Walters: PCA 4; RBC 2; RE so Clay Walker: C5 52 Hezekish Walter & The Love Fello GA 11; HS 48: RBA 90 The Warren Brothers: CS 29

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Denny Wright: HA 10 Zakk Wylde's Black Label Society: RO 23 -x-

Yamin 8:300:134; HA 1, 4 Ying Yang Twins: H100:96; RA 4,7; R8H 4,7; R5 69 Yo La Berger 8:200:189; H5 5; IRIO Y Los Yenis 12:00:185; H5 9; Peter Yenis 12:00:185; 31; R5 12:

-SOUNDTRACKS-

SOUNDTRACKS—

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-VARIOUS ARTISTS-

Attious: Dragging The Lake II-143 Disconments: Superstar Artists Sing Discoy \_Their Wayl 66 Deve Htts 2003: 119 Get Rits! 107

Row 131 7
Radio Dinney Jams: Vol. 5: 175
Revind: The Hip-Hop DVD Magazine Issue 11 100
Worship Rogethe: 1 Could Sing Of Your Live Forever.
WOW Gospel 2003; 137
WOW Wilsty (Willow): 67
WOW Worship (Willow): 67

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BILLBOARD MAY 3, 2003 www.billboard.com

#### Billboard MODERN ROCK TRACKS... WEEK TITLE MERINT PROMOTION SOMEWHERE I BELONG IRING ME TO UFE LIKE A STONE CAN'T STOP Red Hot Chi SEVEN NATION ARMY The W TIMES LIKE THESE

PRICE TO PLAY

NO ONE KNOWS

THE HELL SONG --WHAT IT IS TO SURN BURIED MYSELF ALIVE -STUPID GIRL APLIENDATION

WHEN I'M GONE NAMES

ALL MY LIFE NOWS, NAME DRIVEN UNDER

CAUGHT IN THE RAIN SLEEPING AWAKE MINISTERS

THE ROAD I'M ON WHILLIAMES

SWING, SWING COME CLOCKS

REMEMBER -THE SCIENTIST

BLACKOUT VI UNITED STATES OF WHATEVER BLINDED (WHEN I SEE YOU) EXCINED DOWN ..

MORSCENE norma

HEAVEN M

SKIN -

REST IN PIECES OF

SEND THE PAIN RELOW STRAIGHT OUT OF LINE IN THIS DIARY

-			
Artist		THIS WEEK	
Number 1 nkie Park, sv	١,		
tol McCoy «		2	Г
adiostave v		3	Г
Trapt o		10	Г
Pappert <		5	Г
te Stroes o		18	Г
Fighters o		ш	Г
AR o		101	Г
String <		9	Г
Chevelle -	ш	10	Г
iodsmack o	ш	100	Г
The Attaris 😽		12	Г
Stone Age 🤫		13	
Sum 41 o	М	616	Г
Firth o	м	15	Г
The Used ~		16	
Cold s	10	632	
Stone Age 😽		79	Ī
ers Down 🐰		.19	
Fighters v		30	
Seather of		(21)	L
Salve o		.22	
Charlotte «	ш	23	ļ.
Bur v	ш	24	L
Ravis	11	25	Ŀ
P.O.D>	ы	.25	L
n Rejects 👵		.27	μ
Coldplay 💠	ш	28	L
ors Down o		22	μ
Taproot <		100	

Quoons Of The

3 Do

Coloplay deciPlanet Earth

Socialbum Dettones

Mazilyn Manson

Breaking Benjamin

### Billboard ROCK TRACKS succeed by N. Nielson

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8	AST	ы		Systems
ā,	5		TITLE IMPRINT PROMOTION LASE:	Artist
	1		UKE A STONE NUMBER	( rtll) 3 Wests At Number 1 Audicelous of
	2	-		
2			HEADSTRONG ASSESSED.	Trept -
e	3	54	SOMEWHERE I BELONG WARRENES	Linkin Fark -o
		100	STRAIGHT OUT OF LINE 100 DECEMBER AND	
9	8	ш	PRICE TO PLAY SPEED MADE	Staind o
	5	266	REMEMBER 1970	Disturbed o
	5 A	633	TIMES LIKE THESE ADDRUGATED	Foo Fighters - o
ш,		5.0	WHEN I'M GONE WAS COMMENTED AND	3 Deers Down 👵
2	10	13.3	SEND THE PAIN BELOW IN:	Chevelle o
	9		FINE AGAIN AND A	Seether -
	11	-31	ALWAYS DANGONS	Saliva o
72	12		THE ROAD I'M ON HENDLOWN DRALLING	3 Doors Down 👵
B	14	CI	REST IN PIECES SURGERY	Sawa o
16	18		ERING ME TO LIFE MADE	Evanescence Fraturing Paul McCoy ->
	15		NOT FALLING :=:	Nethryne
16	16	E	CAUGHT IN THE RAIN :~:	Rovis
173	21		STUPID GIRL CALLAGRAM	→ AIRPOWER >> Cald <>
791	13		DOWN INTRACTO	Socialbum o
	11		THE RED on	Chevelle v
20	23		FREE DEMANDES	Powerman 5000 ♀
210	24		DRIVEN UNDER under	Sorther o
22	25	EO	PLACKOUT VILLING JOS	(hed)Planet Earth   o
23	26	0.3	STILLBORN MARKE	Zakk Wylde's Black Label Society
24	25		SKIN -curvous	Breaking Bosjamin
	22		MAKE UF YOUR MIND SHOOMHETONE	Theory Of A Deadman 👵
25	30		MINE VENT HAMISLESANS	Tapraet v
2	E.		MOSSCENE HETHROGENSHIPS	Marilyn Manson -u
23	31		IMPRINT ASSESSMENTANCE	doubleDrive
32		38	SLEEPING AWAKE MARKAGE	RO.D. &
10	29	10	CAN'T STOP AMPLIANTS	Red Het Chili Poppers o
210	32	10	FAILURE VALENCASTROS	Unioce v
12	36		FLY FROM THE INSIDE PURIS	Shine Down
	33		GIRL'S NOT GREY AND COLUMNS	AFI vi
IA I	27		INHALE THE THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PAR	Store Sour o
12	34		RED WHITE AND BLUE unchain	Lynyrd Skynyrd
623	37	I U	WEATHERED WITCH	Direct
17	38	11	FIRING LINE PURSUITAN	The Allman Brothers Band
	100		GO WITH THE FLOW HORSEN	Queens Of The Stone Age of
mi	35	17/1	WHAT IT IS TO BURN DOOR THOUSEN	Finch or
	10	_	LEAVING ONLY SCARS OF LOTTING	Systematic

MAY 3 2003	Billboard	ADULT CO	NTEMPORARY.

I WEBI	TWEEK	1	Airplay mentioned by N. Names Broads System	set Dots
	LAST		TITLE IMPRIKT/MOMOTION LARGE	Artist
1			2' NUMBER 1 1	3 Weeks At Number 1
0	1		BEAUTIFUL KLAME	Christina Aguitera 👓
V	2		THE GAME OF LOVE META	Santana Featuring Michelle Branch <
	3		CAN'T STOP LOVING YOU ADMITS	Phil Colles
•	4	-	DON'T KNOW WHY BURNOSYMOR	Norah Jones <
	5		CRY www.evanos	Faith Hill 🗸
	6		A THOUSAND MILES AMPRICATION	Vanessa Cariton 👓
	8		SOAK UP THE SUN AMMETERICUS.	Sheryl Crow <
	9		FOREVER FOR YOU SANSON	Daryl Hall John Oates
	7		I DROVE ALL NIGHT INC	Celme Dion v
60	12		TRY IT ON MY OWN META	Whitney Houston <
	11	Q.	HERO INTERCENT	Enrique Iglesias 🕫
•	13		DON'T DREAM IT'S OVER HUNTOURHER	Sixpence None The Richer
•	15		PEACEKEEPER nonce	Feetwood Mac 💎
	10	77.3	SUPERMAN (IT'S NOT EASY) ANABICOLARIA	Five For Fighting <
•	18		DRIFT AWAY :nn	Uncle Kracker Featuring Doble Gray <-
	14		YOU'RE STELL YOU wantered	Josh Groben
17	17		YOUR BODY IS A WONDERLAND HARREST MEA	John Mayer 🗢
	16	U	COME WITH ME (LULLABY) ATMITE	Phil Collens
80	25		IF YOU'RE NOT THE ONE GARGON	Daviel Bedingfield ©
	23		ONE minerance AIRPOW	/ER ► Faith Hill
W	19		FM WITH YOU MEIL	Arril Lavigna <
	20		THINKING OVER DEMANDED	Dana Glover 💠
•	21	6	PICTURE MANUATE	Kid Book Featuring Streryl Crow <
8			HAVE YOU EVER BEEN IN LOVE INC	Celina Dion
60	22		BABIES WARELINGTH, SOUTH	Regia Harrim
	26		SEPTEMBER GRASS CHARA	James Taylor
	24	0	PM GONNA GETCHA GOOD! INCOME.	Shanja Twain ♀
63	30		NO SIGN OF IT care	Nutsile Grant
	27	1.3	INNOCENCE ALASTO	Hostic & The Blowtish

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# MAY BILL CONTRACKS

Ĭ	AST WEEK	1	Airplay monitored by	N Nelsen Brookert Data Systems
麗	LAS.	U	TITLE OFFENETHOMOTOR LANS.	Artist
-	2	N.	UNWELL CONT	R 1 Week At Number 1 malchbox twenty
10	1	-	FM WITH YOU seek	Avril Lavigne <
	3		DRIFT AWAY 144	Uncle Kracker Featuring Dobe Gray -
21	4	10	WHEN I'M GONE STORY SAFEL SAFE	3 Doors Down
	6	111	SIG YELLOW TAXI GETS STIMON	Counting Crows Featuring Vanessa Carlton -
4	5		PICTURE ANGLES	Kid Rock Featuring Sheryl Crow -
	7		CLOCKS (APR)	Coldplay -
В	10		THE REMEDY II WON'T WORRY) - COMMIT	
	11		WHY GEORGIA ASSESSMENT	John Mayer -
225	B		YOUR BODY IS A WONDERLAND MAKE	
4	9		THE GAME OF LOVE	Santana Featuring Michelle Branch -
12	12		SYMPATHY ANDSTORE	Goo Goo Dalle
137	18		CALLING ALL ANGELS DIME	Tran -
24	1.6	113	DON'T KNOW WHY BUT STREET	Norah Jones -
-	17	-	BRING ME TO LIFE AND IP	Evanescence Featuring Paul McCoy -
100	15		BEAUTIFUL NAME	Christina Aquilera -
-	10		PEACEKEEPER www	Firetwood Mac -
-	25	-		LIRPOWER - Jewel -
	16		MISUNDERSTOOD TANGERS	Bon Josi <
200	21		LIGHTS OUT CAPTO.	Lisa Mone Presity -
-	24		HARDER TO BREATHE COMUNE	Margon 5
-	21		IN THIS UPE INCOME.	Chantal Kreviazsk -
11	26	0	COME AWAY WITH ME ALL WITH VIDE	North Jones
	20	1	DON'T DREAM IT'S OVER WATCHESTED	Supence None The Richer
-	27	-	INNOCENCE WANTE	Hootie & The Blowfish
	22	m	BUNNING ATMETER	No Doubl -
-	30		TAKE ME AWAY : TAKETON	Lifehouse
	31	=	FEEL (NO	Robbie Williams -
100	29		YOUR MISTAKE COMMO	Sister Hazel
	36	=	SOMETHING CRAZY	Franky Perez -
	28	н	LANDSLIDE VICENTIA	Dixia Chicks
	33	m	GOT YOUR NAME ON IT	Feet
	35		AMAZING	Josh Kelley
0	100		IF YOU'RE NOT THE ONE	Daniel Bedingfield
-	39	57.5	TAXI RIDE	Ton Amos
	37	H	MAKE UP YOUR MIND	Theory DIA Daugeon -
	25	н	SHE HATES ME	Puddle Of Musta
-	~	H	BLINDED (WHEN I SEE YOU)	Thand Eyo Bland
ef	40		RAIN TOTAL	Dana Glover
	90.		RAIN NAMES	sone dove

BILLBOARD MAY 3, 2003

THE REMEDY II WON'T WORRY! CRY ME A RIVER

TOP 40 TRACKS 78

IN DA CLUS SI DEST G GET SWEETATS

WHEN I'M GONE

ROCK YOUR BODY JUSTIN THISBILLING

ANGEL IDEANGA PEREZ JAMENTAL POMES

UNIVELL MICHIGAN THERTY

FM WITH YOU AND LANGE

OLAN GARS

# YOU'RE NOT THE ONE

HELL YEAR GRANG FLOTING SARY

NO LETTING GO

ALL I HAVE JERRIPER LOPEZ PERTURBIG LL COOL J

21 QUESTIONS SO CENT PENTURES NATE DOGS

I KNOW WHAT YOU WANT BUSTA TO-MINES & MARRIAN CATREY AMERICAN SHICKLAND CLOCKS CRUSH LIT

AMERICAN UFE INTUITION

STUCK

CAN'T LET YOU GO

JA PELE PERCISING ADMAN-MANDERN, OR JAM NIJANG BEAUTIFUL 9007 DOSCATES PARAPELL & SHOLL DHIELE SELDE 1000/SPIKEMBOWTY (ARPTO). ICAN THE ANTHEM BIG YELLOW TAXII COUNTING CICINS FEAT MINESSA CARLTON BEAUTIFUL CHRSTNA AGUILDIA HOW YOU GONISA ACT LIKE THAT DOST AWAY
UNCLE KNOWN FERF DOSE GAN
UNG

BRING ME TO LIFE DANESCINCE PENTURNS PAUL MCCON

PICTURE -10 AGGI FEEDING SHERY, CHOIC

GET BUSY

ARTIST IMPRINT/PROMOTION LABEL

# Billboard SINGLES AND TRACKS SONG INDEX

Chart Cades: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chort, Position.

sp SOMETHIN' (EMI April, ASCAP/See Gayle, ASCAP/Carrery-BMG, BMG, HL, CS 13 21 QUESTIONS (High On Life, ASCAP/Break Morth SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, CONTINUES (AGAIN) (High On Life, ASCAP)/Breal 21 QUISTIOMS (AGAIN) (High On Life, ASCAP)/Breal 50 CAN (His-benish, ASCAP)/Linhersal, ASCAP)/ Ick, ASCAP)/K Marc's This Spec, BMD, WBM, RBH 54 4 EVER (HBM, SESAC, Elashyons), Litale, SESAC, 6 Every, Litale, SESAC, CARNON, Litale, SESAC, 6 Every, Litale, SESAC, CARNON, BMN (Mo Loving, ASCAP)]

63/64 (Green Teeth, ASCAP) REH 97 99-9% SURE (FVE NEVER BEEN HERE BEFORE) OWN ASCAP/Songs Of R. Joseph, ASCAP/French ASCAP/Annotation, ASCAP), WBM, CS 27

ACA NOTES 805 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SIGA 1000 SI

IO R3
ALMOST HOME (Triple Shoes, BM1/Magic Mustang,
II) Sufferin' Succetash, ASCAP) CS 20
ALRIGHT (Efertages, ASCAP/Illure, ASCAP/EQ.R., ASCAP/EMI-timat Catalog, BW), HL, RBH 100 ALUCINADO (EMI Blackwood, BWI) LT &

ALICINADO (EM Blackmood, BWI) IT 4
AMAMA (Fine Liberd) IT 2
AMERICAN LIFE (WIS, ASCAP) Webs (Sirl, ASCAP) 1000
FIS., BMO, WBM, HISO 53
EL AMOR NO TERNE EGAB (Apps, BMO) IT 42
ASGAL (Yowenbown), BMI) HISO 25
HE AMOR NO TERNE EGAB (Apps, BMO) IT 42
ASGAL (Yowenbown), BMI) HISO 25
HE AMOR NO TERNE EGAB (Apps, BMO) IT 42
ASGAL (Yowenbown), BMI) HISO 25
HE AMOR NO TERNE EGAB (Apps, BMO) IT 42
ASGAL (Yowenbown), BMI) HISO 25
HE AMOR NO TERNE EGAB (Apps, BMO) IT 43
ASGAL (Young)
ASGAL (Apps, BMO)
ASG THE ARTHEM (EMI April, ASCAP) 22:1, ASCAP, Wega by, ASCAP), HL, H100 51 ASI ES LA VIDA (Manber, ASCAP/Sony/ATV Discos,

AYI PAPACITO GUYI BACCYO Gono Tieva, RMG LT 14

-B-BACK IN THE DAY (Mass Consusion, ASCAP) HIB, CAP (Veginia Beach, ASCAP) (DAN April, ASCAP) (Cancer vys. ASCAP), ILVIAMIR, R8H 99 BACKESET OF A CRETYHOUND BIRS (Nashwille Dream rist, Songs, ASCAP) (Monkay feet, ASCAP) (Deero Lan-CAP (Pamous, ASCAP) (Asimal Fair, ASCAP) (arevers-

ASCAP Famious, ASCAP/Animal Fair, ASCAP/Careers-BMC, BM/Silverkos, BM/Sougo Ol Universal BM/Macadoo, BMC, CLM/HL, YMBM, CS 11 THE BATTLE IS THE LOBOTS (Schaft, SESAC, Walker And Associates, SESAC) RBH Bo BATTLE WAY ON CONTROL BM/The Waters Of Rezereth, BM/Tide Batchevood, BM/Chase Chad, ASCAP/EMI April, ASCAP), HL, Hose 11; RBH 4 BEAUTIFUL (Stuck in The Throat, ASCAP/Femous,

CAP), HL, Moo 27 BEER FOR MY HORSES (Takeco Tunes, BML/Sony/ATV = RAEL/Big Vellow Dog, BML), HL, CS 17; H100 7q e. BMI/Big Yellow Dog, BM(), HL, CS 17; H100 74 BEWARE OF THE BOYS (MUNDIAN TO BACH KE) Ings Of Universal, BMI/EMI Blackwood, BMI),

The Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Co BUNKY HOP (Red-K-Dirty, BMI/Warner Tamerlans BMI), WBM, RBH 78

CAN'T LET YOU GO (Desert Storm, BML/I,O.B., CAP/IK.Q.C., ASCAP/Mo Loving, ASCAP) Histo B; RBH 5 CAN'T STOP (Morbeloblame, BMI) Histo 75 CAN'T STOP LOVING YOU ((MI April, ASCAP), HL,

10 TH CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL

CS 38

CHAMPARTER AND WIND Mylomorphis (1981) 4 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981) 5 of LAND MYLOMORPHIS (1981)

CONCRETE ANGEL (Universal Songs Of PolyGram errational, BMI/HopeChest, BMI/Gitterfish, BMI). MIN. CS (: Hoso 5)
CORAZON CHIQUITO (Etzaz, BMI) LT 30
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COUNTRY (Sony/ATV Acud Sony/ATV BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI; HL/WBM, CS 26 CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks,

CRUSH ON YOU Uluviersal, ASCAPIAL Cheeks, ASCAPI Marrige EMM (saince Carobis, BMI) Sain Backwood, BMI (saik, Keight, ASCAP) sastin Combs, ASCAP (EMI April, ASCAP), HJ, BBH S; CRY ME, BEVER (Teneman Tunes, ASCAP/Zernba, ASCAP/RIB, ASCAP) viriginia Baach, ASCAP/Zernba, ASCAP/Soot Sainch, ASCAP, WBM, Hooo gir, RRH 50

DAME (Sony/ATV Discos, ASCAP/Anjona Musical, ASCAP) LT 10 LOS DEMAS (Warner Tarnerlane, BMI/Puncho And Bingo, BMO LT 40

DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT BIGALE (Clear Mind, ASCAP) Farnous, ASCAP) LT 15. BIPSET ANTHEM (Gila Carr, BM) (Heatmakec f) Copyright Control/Linversal, BM) (Irving, BM), ML. RSM y6 BONTCHANGE (EMI April, ASCAP/Touched by Jazz, ASCAP/Nevrac Tyke, ASCAP/Universal, ASCAP/Soutchil ASCAP/Tetra Generation, ASCAP (Jesse Jaye, ASCAP),

HL/WEM, REH y6 BON'T WANNA TRY (627 Music, BMI/Logic) BMI/Iron Tiggs, BMI/Agave Assl, BMI/Hoso or BOUBLE SHOTS IP: Hoyd, BMI/Coreen-BM BMI/Avenie Hell, ASCAP/BMG Songs, ASCAP nb Hideout, ASCAP) RBH 88 DRIFT AWAY (Almo, ASCAF), HL, H100 16

EMOTIONAL ROLLBROASTRE (EM April, ASCAP) Blace fine Soci. ASCAP) frouba Propiles Music, ASCAP, Bl., Indo. Sp. 1884 is EN CUERPO'Y ARMA (EM, ASCAP) CT 12 ENTRE LE DELBOO'Y LA COLUMN (Files Sentander, BM/Ensign, BMI/Ciner Mind, ASCAP) Famous, ASCAP) LT

ENTRIGATOTAL (EMI Blackwood, BMB) LT 23
ENTRIGATOTAL (EMI Blackwood, BMB) LT 23
ENTRI MRSS (EMI April, ASCAP) Carle Boyl,
ASCAP) The Wines Of Nazareth, BMI (EMI Blackwood,
BWI (Chase Chad, ASCAP), HL, Bisoo 19; 1884 7
ERCUSS AR MISS ARAMI (EMI April, ASCAP) Carler
Boyl, ASCAP) The Wines Of Nazareth, BWI/EMI Blackwood, BMI/Chine Chad, ASCAP), HL, BBH 7;

FARULOUS (blvine MBL ASCAP / NRL ASCAP) Fingaz Goal, ASCAP Jahque Joints, S.ESAC, Universal, SESAC, Miss Mary's, BMI/Warner Tamerlane, BMI/EMI April, ASCAP, HL/WAM, RSU Sa FAR AWAY (Farsily Soul, ASCAP) Bubles Formula, BMI EW QUESTIONS (Nobie Vision, ASCAP/Green Dog

A FEW QUESTIONS (blobe Voion, ASCAP/Green Dog. BM) CS 12
FBGFTER (DIAn, BM/IScott Stardy, ASCAP/TVT, ASCAP/TVT, III) to 500 PL
FBM ASAM (Seeller, GM/I) Dwight Frye, BM(I) Haco go
FBM ASAM (Seeller, GM/I) Dwight Frye, BM(I) Haco go
FBM/EVER AND IOR ALMWYS (Universal-Scott) GF PolyGrain International, BM (I) Loon Eclot, BM(I) Cut Of Pochet,
ASCAP/Tombo, ASCAP), RMM, CSAP, SCAP, III)

-G-THE GAME OF LOVE (Verpin' It Real How Boot You, BMI/Mixmer-Tamediane, BMI/Febure Furnistum, ASCAP/TAM April, ASCAP), HL/MEM, Histo 33 GET BUSY (Dutty Rock, ASCAP) Greensleeves, PSI/LMI APRIL, ASCAP), HL Histo 2: 88H 2 GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye eld Music, ASCAP)WB, ASCAP), HL/WBM, H100 B3

orld Maric, ASCAPYMR, ASCAP, HL/MBM, Hidd Rij H 30 GET LOW (TVT, ASCAP/Sincle, ASCAP/Bil Cipplier, HICCORDING, BIMI (TVMC, Bild) Holoog R, RBM 42 GER, ALL THE BAD GUTS WANT (Comba, ASCAP) brop or Paris, ASCAP/Sondoral, BMM, WBM, Hidd 71 GREFFERD DI, Relig BMM/Comba, BMM, WBM, Hidd GREFFERD DI, Relig BMM/Comba, BMM, WBM, Hidd

GRIJFIERD D. Rong, SMI(LOTDA, 1999, 1999, 1999, 200 BLESS THE U.S.A. (Songs Of Universal, BMI)/Universal Songs Of Physician international, BMI) history of GOSSIP POURS (Mass Confusion, ASCAP/WR), ASCAP/WRD Beach, ASCAP/BASICA, SACAP/BASICA, ASCAP/BASICA, BMI), MI (WINDA, HISO) RBH 48 GUESS WHAT (Zomba, BMI/R XHI); BMI), WEM, RBH

"" GUESS WHAT (GUESS AGAIN) (Zomba, BVI) R.Xob, BMI) RDH BG -H-

HABILAME CLARO (Edimusia, ASCAP) LT 45
NAVE YOU FORGOTTENT (EMI April, ASCAP) Pittsburg
Landing, ASCAP/Wanner Torrertane, BMI), HL/WBM, CS 1: HEADSTRONG (WBM. SESAC/Trantism, SESAC).

MLADSTROMG (WMM, STSAC/Toption, SLEAC), WMM HOD ST, WMM HOD ST, WAS HOD ST, WAS HOD ST, WAS HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUSE AND HOUS

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HL, H100 21 SCHITTON (Zerrha, BMI/R.Ketty, BMI), WBM, H100 3

RBH 10 I GOT CHA MA (Blunts, Guns And Funds, ASCAP/Sol-THE OFFICE ASCAP/DING CARREND OF THIS ASCAP/DOC dier Touch, ASCAP/DING BARR 1901 op I KNOW WHAT YOU WANT (Starbus, BM/) Dutty Riggs. ASCAP/KIN a., ASCAP/ Rsh Diggs. ASCAP/Cyphenciell. ASCAP/KIN APRIL ASCAP/, HL, HOOD 7: RBH 3 I'LL NEVER LEAVE (Comba., BM/P. Kelly, BWI), WBM.

I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/IM: Yesh, ASCAP/WE, ASCAP/LIE Black, ASCAP/Int Most, ASCAP/Wile, ASCAP/The Discogre Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, Hinco 95; RBH

ACCAPTIONNESS INSTITUTE, SCAPE, H. LIWIN, Honooy, SERI-TER 64.80 Physics, Physics (1974) Series (1974) SIRV HAND COLORED Factors, ACCAPTION SERIES (1974) March 2014, H. Liwing H. Liwing L. Liwing H. Liwing, L. Liwing, ACCAPTION, ACCAPTION, ACCAPTION, From March 1974, ACCAPTION, ACCAPTION, ACCAPTION, From March 1974, ACCAPTION, ACCAPTION, ACCAPTION, From March 1974, ACCAPTION, ACCAP

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-1-THE JUMP OFF (Hotorious K.I.M., BMI/Marmer Tamer lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Ram, ASCAP/LIM April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/LH/WBM, Hoso 2: RBH 11 -K-KILOMETROS (Sony/ATV Discos, ASCAP /Peermasi-

LAUNDROMAT (Zomba, SMI/R Kelly, BMD, WBM, RBF 64 LIKE A PIMP (Crump Tight, ASCAP/Locky, BMI) Hood od, RBH 18 96. RBH 18 LIKE A STONE (Disappraring One, ASCAP/Melee Savoy Music, BMI/Me 1, BMI/UNY Songs, BMO Histo 37 USSING GRIP (Almo, ASCAP) Anti Lavigne, ASCAP) Blue Iron Gate, ASCAP/EMI April, ASCAP), HL

Hudo 68
LOYE CALLS (Nem. BM) BBH 60
LOYE CHANGES EVERYTHING (Living Out Loud,
ASCAP) Stanley Cup, SOCAN (In The Fairway,
ASCAP) Music Of Windoweept, ASCAP), MBM, CS 53
LOYE LINE THERE'S NO TOMORROW (ICT, BM) The
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ASCAP/Careers-BMC, BMI/Universal, ASCAP/, HL/WBM, Histo skir BBI 1576 (Exchanciser, ASCAP/EMI April, SASCAP/Copyright Control/Viginia Beach, ASCAP/WB, ASCAP/Copyright Control/Viginia Beach, ASCAP/Rop Tacks, ASCAP/Royel BBI, ASCAP/BBI, MAIA GBITE (Persimosk II, BMI/Caralledon, BMI) 17 MAIA GBITE (Persimosk II, BMI/Caralledon, BMI) 17

35
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee,
BMI), HL CS sit Hoso 79
MARIPOSA TRACCIONERA (Tulum, ASCAP/EMI April,
ASCAP) LT aS
ME FALTA VALOR (Bello Musical, BMI) LT 27

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NEVER LEAVE YOU (1473, ASCAP/Tafar), ASCAP/Green leaves, PRS) RRH 56 NEVER SCARED (Bornerusher, ASCAP) H100 73: RBH NIGGAS (EMI April, ASCAP/Isotin Combs, ASCAP/Rig ipa, ASCAP/Ehris Mambo, ASCAP/Biotlen, ASCAP/ IBI, ASCAP), HL, PRH 30 IBINA AMADA MIA (Not Usted) (T32 NO LETTING GO Konemsteeves, PRS/Sineso WW.

ms LETTING GO (Streensheeves, PRS/Singso WM, BMO HIDO SR. RIBH Ls. NO ORE KNOWE (Shoard Stiff, BMI/Natural Light, BMI/Risplestick, BMI/N HIDO BY NO ORE'S BOMIA CHANGE YOU (Knock Knock, ASCAP) Hido So NO SE VIVIR SIN TI (ADG. SESAC) LT 39 NO TENGO DINERO (Alma, ASCAP/EMG Songs, ASCAP) LT

AP) LT 9 NO VOY A LLORAR (Beechwood, BMI) LT 64 -0-

OLD WEARIESS (COMING ON STRONG) (Sony/AFV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/AFV Tree, BMM, ML, CS on ONE LAST TIME (EWI April, ASCAP/Zomba, SCAP/Selferie) Socrotish, ASCAP, HL HVBM, CS 34 ONE OT TROSED DATS (BMG Songs, ASCAP) Mes, Lumpleins Poods, ASCAP/Song Policy, ASCAP (Mes, Lumpleins Poods, ASCAP/Song Policy, ASCAP, CS) ONEY GOO (COLUD STOP ME LOVING YOU) (Jornba, ASCAP), WSM, CS, ASCAP, MSM, CS, ASCAP, WSM, CS, ASCA

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-0-QUEDATE CALLADA ((direcess, ASCAP) IZ 26
QUE ME QUEDES TU (neled, 89H/Sony/AV Litin,
89H/I/S.PP, 89H/Sonido Arulado, 89H) IZ 36
AQUEN LE IMPORTAY (SGAE, ASCAP/Sorren Gerts
EMI, 89H) LT 34

BARNING ON SURBAY (Almo, ASCAP) Original Biss, ASCAP/Universal PolyGram International, ASCAP/St. Julier, ASCAPI, HUWBM, CS 6: H00043 REB DIRT ROAD GOV/AIVY Tires, BM//Buffalo Prairie. RED DIRT ROAD (Sony/ATV Tree, BMI/Buffs, II/Showbilly, BMI), HL, CS 37 THE REMEDY (I WON'T WORRY) (God Eyed, CAP/BSM, ASCAP/Warner Tamerlane, BMI/H SCAP/BSM, ASCAP/Warner tamertane, BMI Hotytoc MI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graf dwards Songs, ASCAP/BMG Songs, ASCAP), WEM, H

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OMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM

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ACAP/Universal, ASCAP), WBM, Hoo Bi STUPD GRIL (MB, ASCAP) Into Encything Music, ASCAP/ED, Smith, BMM, William (MB), ASCAP/IN ASCAP/Andress Carlsson, STM/Sony/ATV Tree, BMD, HL/WBM, CS, ASCAP, SUPER B-BOY PIMPIN (SizemicSounds, BMI) RBH 99 SUPER B-BOY PIMPIN (SizemicSounds, BMI) RBH 99 SUPERMAN (Englys, BMI/Eight Mile Style, BMI), HL, Hoo 76, 88H 69 -7-

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BMI ASCAP, HL, BBH 30;

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-w-WMALK A LITTLE STRAIGHTER (Universal ASCAP) ON My Blacker, ASCAP) (this weersal Songs Of PolyGram International, Bill (Percything Llove, Bill (Song)/RNY Acad Rose, Mill, (I.K., CS, So, Song)/RNY Acad Rose, Mill, (I.K., CS, So, Song), (I.K., Mill), (I.K.,

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-x-X GON' GIVE IT TO YA (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Copyright Control/Universal, ASCAP/ENI April, ASCAP), HL, Hoso Bg: RBH 59

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Sona din nucumora unitro	30	33	91	The Game Of Love	63	60	8	Love You Out Loud
oa Go	31	31	7	Girlfriand In Captro	56	\$6	9	Emotional Rollarcoaster
rat You West	32	35	14	Clocks	67)	59	4	4 Ever
DODETRAL PROPERTY CAPITY	33	30	7	Put That Woman First	58	41	77	Gossip Folks
Body	€3	39	6	Orift Away	69	64	2	Sa Gone
And the second	35	29	13	Ther'd Ba Alright	00	70		My Front Porch Looking In
ionna Act Lika That	630	37	10	Like A Stone	61	52		Cry Me A River
inter.	37	36	27	Your Body Is A Wonderland	62	71	3	Pamp II Up
le Life	633	38	6	Say Yas	63	Ξ		I'm Glad
or the control and the control	33	48	4	Fighter	64	69		Price To Play
na Momeat	ᡂ	68	1	Snaka * x50 mm as bose unit	63	66		Times Like These
Go LARGEST TOPES OF A PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF THE PARTY OF	ø	44	8	Raining On Sunday	66	75	2	Stay Gons
Miss ACC ANNOUNCE	<b>@</b>	47	y	I Ballers	67	61	Ŧ	American Life
BATY (PC)	Œ	53	\$	Three Woodan Crossas	660	74		Losing Grip
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MARKA PROPERTY AND ADDRESS.	Œ	49	6	What A Beautiful Day	70	43	4	Pimp Juice
orgotten?	46	43	0	Concrete Angel	Ø	=		Seet For My Horses
38	Ø	57		Don't Wasna Try	72	67	13	Con't Stop
ot The Dre	49	54		Bewere Of The Boys (Mondisa To Back Kel	73	=		Never Scared
M total	49	28	19	Mesmerize	74	67	14	Supermen (MANA MER PERMITMENTERSCOPE)

# Billboard HOT 100 SINGLES SALES

	LAST WEEK	MICE ON	TIME ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WIS. ON	MILE ACTOR (MPSH)T-PROMOTION LABEL	THIS WEEK	LAST WEEK	WICE CH	PTILE ARTEST PROMOTES AND
1	-	1	God Bless The U.S.A.	26	9	2	A Sorta Fairytala	51	48		Walking On Thin Ice
2	1	23	Picture	27	16	11	No Minans No	52	53	Ÿ	Hell Is A Flame
	2		American Life	23	35	7	New Press Den't Like Me is Ready Den't Like This Death Lock Colombia, Nectories	53	50	27	When I Get You Alona
2	3		If You're Not The One	29	25	6	I Know What You Want	54	43		Again
2	4	Ħ	Through The Rain	30	29	¥	Starting With Me	85	49	16	Just Lika You
	5	10	Emotional Rollercuaster	31	22		Come Close (Closer)	650	69	13	Up in Da Club 2Nito
7	2		Landslide Jung programment consciousment	32	34	25	This is My Party	57	52	19	Ma, I Oon't Lova Her
	6	10	Cry Ma A River	33	36	2	B3/64 NU SOIL GREEN TREMANDER	58	40	11	Excuse Me Miss
	4	9	Stupid Girl	34	31		Nice Girl, Wrong Place	3	Ε		Garffriend 13 74 14 15 C
9	27	2	All Life Long	33	33		Get Busy	0	73		In Leve Wit Chu
	10		Guess What (Guess Again)	36	23	7	The Wreckening	ത	63		4 Ever
9	17	2	Who Ran This to Lones of Jecon William	37	24	12	Beautiful specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specification and a second specificati	<b>62</b>	-	7	Rich Mas NAME AND A VALUE OF THE PROPERTY.
9	13	22	Concess according that provides once made	38	37	25	Dance With Me	<b>63</b>	67		Shady to confidential
9	14		Blowin Me Up (With Her Love)	39	47	3	Never Scared	64	56		Get By
9	19		Speed	40	37	3	Rell Yeah	65	59	11	Star PENCAT CUPSE (MODS)(MASSA)
	15	3	If You Let Ma	41	36		Yall Don't Know	66	57	23	Gangsta Lovin'
	12	12	In Do Clab SIGNAT IS ONE SHADY WITH REAL PROPERTY.	Œ	45	49	Only Time	0	-		Phone is A Winner to Tou What A Woodshid World CHANNY CLANSON SHOULD DAY COLUMNIA.
9	54		Bowers Of The Boys (Mundian Te Bach Ke)	43	44		Family Portrait	68	-	7	Bally Dancar
9	20	312	A Moment Like This	44	39	42	God Bless The USA	0	-		So Gena MOVCA UTMG
9	30	28	Soldser's Hoart	<b>4</b> 9	60	3	Pirmy Jurice	70	65	31	U Bon't Have To Call
	17	27	Die Another Ony	Ø	-		Shout	71	66		Pack Ya Bags
9	26	93	The Star Spangled Benner	47	42	93	Sava Yea	72	-	30	For All Time
þ	21	6	I'm With Yea	48	41	27	Ignition A Surveyed	73	55		When The Money's Gone
ı	18	10	The Jump Off	49	51	16	In Year Life	Ø	-		Dipset Anthers

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THIS WEEK	LAST WEEK	2 WKS AGO	VIOLENS CON	N Nielsen breddest Data  Nielsen breddest Data  Nielsen breddest Data  Nielsen breddest Data  Nielsen breddest Data  Nielsen  Nielsen breddest Data  Nielsen breddest Data  Nielsen breddest Data  Nielsen breddest Data  Nielsen  N	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGO	Mental and	TITLE PRODUCER (SONGWRITER) MPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
Ī	1	,		4首は NUMBER 1 4首は 9 Weeks At Number 1 IN DA CLUB O 50 Cent 9	,	9		72 61	4	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) O Projecti MC Feeturing Jun Z	
2		3		See Paul V	2	51	43	43		AS SUNTANUEM CANYO FURNISHED COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE COUNTY OF THE C	
۳	-	2	2.5	IGNITION O R. Kelly 9	2	27	17	43	M	THE ANTHEM Good Charlotte 10 Countries and the Countries of Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries and Countries an	
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o	-	9	-(	GOD BLESS THE U.S.A. O	4	24	54	55	100	MAKSAGLPHOREP CREATER CROSS CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLPHORE CO. MAKSAGLP	
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7	4	5		WHEN PM GONE 3 Description #2	_	100		35		BROKENHEARTSVILLE  BROKENHEARTSVILLE  Joe Nicells 9  Outstand March 1991  Description of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Control of the Con	-
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<u>.</u>	_	15		CAN'T LET YOU GO Febaleus Festaring Miles Sharay & Lil' Mo. ♥	8	58	-	27		CRY ME A RIVER O  TANALAND LIMBORUM: 1000 MARCH  O D PER 467*	
	-	1	-	*\$ GREATEST GAINER/SALES *\$	-	89	40	26	10	COSSID FOLKS O	8
	7	4	×	PICTURE O Kid Rock Featuring Sheryl Crow Or Allison Mooree 9	4	60	60	68		SUSSE POLAS OF MANAGEMENT CHIEF TRANSPORT OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF THE STATE OF	60
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BILLBOARD MAY 3, 2003 www.biiiboard.com

# **Country Acts** Feed Fans' **Hunger For Patriotic Tunes**

Continued from page 1

of sales was 42,500 (see Over the Counter, page 63).
While country's patriotic bent

clearly benefits the format, particularly in times of national strife, labels and artists often must walk a fine line between sincere expression and the appearance of opportunism. Meanwhile, country radio programmers-who are lately deluged with flag-waving anthems during every national crisis-face the challenge of determining which songs will connect with their audiences. Country artists have long used

music as a platform for social and political views, generally reflecting the emotional current of the country music audience. It is a tradition that stretches from Merle Haggard's "Okie From Muskogee" and "The Fightin' Side of Me" to Lee Greenwood's "God Bless the USA.

The connection between patriotism and country music dates back at least as far as World War II, which inspired such recordings as Ernest Tubb's 1944 hit "Soldier's Last Letter." So what is at the root of this connection? Curb Records senior VP/GM Den-

nis Hannon attributes patriotic music's dominance in the country market to the fact that it appeals to the "silent majority that typifies middle America, which then typifies the country consumer. Country music has never been driven by the East Coast or the West Coast, It's driven by middle America, the heartland. That's where the more conservative approach comes in: the more patriotic annroach. DreamWorks Records senior

executive of sales and marketing John Rose says country artists have always spoken out on social issues that are important to the common man, and because of that, the patriotic value seems to come to the surface quicker with a country audience '

Lyric Street artist Aaron Tippin defines country's patriotic role simply: "We're the cheerleaders. Worley-who wrote "Have You

Forgotten?" after visiting U.S. troops in Afghanistan last December-says. "People that listen to country music are hard-working, working-class American people, and they typically lean in that [patriotic] direction. The country listeners tend to back us guys when we put out something pro-America [or] pro-military."

In the wake of the Sept. 11 terrorist attacks, Greenwood's "God Bless the USA" was embraced all over again and landed the veteran singer/songwriter a new deal with Curb Records The song first reached No. 7 on the Billboard Hot Country Singles & Tracks chart in 1984 and peaked again at No. 16 in 2001. The commercial single is No. 4 on the Billboard Country Singles Sales chart after 80 weeks on that chart.

Greenwood recently recorded an updated version of the song, "God Bless the USA 2003," which has been serviced to country radio and will be on his forthcoming album. (Meanwhile, another version of the song recorded by the current American Idol finalists stormed onto the Hot 100 Singles Sales chart at No. 1 this issue on sales of 101 000 (see story, page 3].)
The many other patriotic songs

currently vying for radio's attention include Clint Black's "I Rag and Roll" and the Warren Brothers' "Hey Mr. President." Lonestar recently reshot the video for its 2-year-old hit "I'm Already There" to recast the song as a tribute to the military. WALKING THE LINE

Country music executives obviously want to feed the public's appetite for patriotic music, but no one wants to appear to be capitalizing on often tragic circumstances. "It is a fine line that you have to walk. admits Hannon, who says the label chose not to advertise the new version of Greenwood's single. "You simply have to make that music available, and people will make their choices." To advertise it, he says, "would have done an injustice to the artist. You never want to take advantage of a situation or be perceived as taking advantage of a situation. You take the high road. Maybe it's a quieter road, but at the end of the day, Ivou honel radio will discover it and the consumer will discover it or rediscover it."

RCA Label Group executive VP Butch Waugh says of the patriotic trend. "It's not that we're capitalizing on it: the artists are writing songs that are true to their heart. The Warren Brothers felt like they needed to say something because they were touched by this [war]. This is not something that was calculated. ["Hey Mr. President"] was a song they brought in [that] touched us emotionally.

EMI Music Publishing Nashville executive VP/GM Gary Overton does not think the country songwriting community has penned the current crop of patriotic tunes in an effort to cash in but rather as a reflection of the national mood, "Songwriters, being creative people, are antennas," he says. "They are so sensitive. We have a lot of songwriters who have written things that are in the catalog because of the Sept. I1 events or because of the war. I don't think any I've heard has been 'Gee, I'm going to capitalize on the emotion of this thing."

Rose agrees. "We don't really sit down and say, 'OK guys, let's write some songs about patriotism.' Our artists are passionate creative artists and they brought us music [that happened to be patriotic]. In the case of both of these songs I"Courtesy of the Red, White & Blue" and "Have You Forgotten?"], people wanted them, and our job as a label is to figure out how to deliver them. DreamWorks rush-released the album Have You Forgotten? to stores April 15 after the single caught fire. It contains four new songs, including the single, and 12 tracks from Worley's previous two albums

Lyric Street was one label that tried to carefully walk the line between patriotic and profiteering last year, when it renamed a planned Tippin album Stars & Stripes and changed the release date to coincide











with the first anniversary of the Sent. 11 attacks.

"I didn't feel at that point in time that we were doing anything that felt wrong-spirited." label president Randy Goodman says. Still, the label muted any such accusations by donating all proceeds from the commercial single for Tippin's post-Sept. 11 hit "Where the Stars and Stripes and the Eagle Fly" to the Red Cross and its relief efforts for the families of Sept. 11 victims. Goodman says the single raised about \$250,000.

As for decisions about the album title and release date, Tippin says, "If anybody wants to whup up on me about that, they'll have to check my financial statements to see how much I donated to the Red Cross." Goodman admits that for any

other act, the timing may have appeared to be an effort to capitalize on tragedy, but Tippin is an artist who has been associated with patriotism and working-class values for his entire career, beginning with the first Gulf War, when he performed with the USO and Rob Hone for U.S. troops in Saudi Arabia. "I've been called 'the little flag waver' from way back," Tippin says. "I guess some people think you can be too patriotic. Goodman says that making the

Red Cross donation was its own reward. "How much better can it be than to be able to make music that touches people's lives and helps healing and [to] take all of that and on the back end of it to be able to write a check and give it to the people who really need it?

Likewise, Worley and Dream-Works plan to donate a portion of the proceeds from Have You Forgotten? to a charity that benefits military families, although the charity and exact percentage had not been determined at press time.

In delivering Worley's album, Rose says the label shipped nearly 900,000 copies in anticipation of strong demand on the heels of an aggressive presale campaign. The album's title track was available for download to consumers who areordered the album at Trans World Entertainment's fye.com, amazon.com, and other Web sites. There were also 25,000 copies of the single available at select brick-and-mortar stores for consumers who prepurchased the album "It's definitely been striking a

nerve," Trans World country music buyer Tim Peterson says of Worley's single, adding that the presale campaign was "definitely bigger than anything I've ever done so far [including the Dixie Chicks and Toby Keith. Certainly it's his career song, no doubt about it."

### ATTRACTING NEW FANS In addition to driving sales on

select country artists, the patriotic hent brings other benefits to the format. "Country radio is the beneficiary-wittingly or unwittinglyof having artists who think this way and are not afraid to say what they believe," says Goodman, who thinks patriotic hits may draw non-country fans to the format. "Nobody else is going to play that kind of music. If people are of that mind-set, they may be looking at country and saying. I'm going to go to that format, because those people are speaking to the patriotism I feel right now, and my regular station is not.' That bodes well not just for country radio but for us as a format. Let's face it: There are a lot of people who are discovering Darryl Worley now that had never heard of him before.

Another benefit is increased media exposure. "I turned on Fox News [recently], and Donald Rumsfeld was introducing Darryl Worley at the Pentagon," says Brett Warren of the Warren Brothers, "It's funny how a song can change your life. He should know. The Warren

Brothers narted ways with the BNA label a year ago and recently were resigned to the label, partly on the strength of "Hey Mr. President" (see Nashville Scene, page 41). The cool thing about this song is

we weren't bandwagon-jumping, Warren says. "It was written a year ago, and we didn't even write it. I thought it was an artistic way of being patriotic and paying homage to the office of the president."

### FOR RADIO, A MATTER OF GUT

Radio programmers were flooded with flag-wavers after Sept. 11, again on the first anniversary of the terror attacks, and yet again since the start of the war in Irag. But only a percentage of these singles strike the programmers as sincere: others seem crass WUBE Cincinnati operations

manager Tim Closson puts the credible vs. crass figure at 50/50 and savs of the difference, "You can feel it when you listen. KZLA Los Angeles assistant PD/

music director Tonya Campos says. "The percentage [of songs] we feel are ready for airplay is low. There will always be a small percentage of material sent in that is an attempt to get publicity, and we basically use our gut feelings to seek those out." WUSN (US99) Chicago PD Justin

Case thinks "most songs that try to take advantage of a situation sound that way. PDs must choose the most relevant songs for their audience. You can't play them all, so find the standouts. Waugh praises country radio for

reflecting what he sees as the desires of its listeners. "I have a lot of friends that program pop radio stations, and they tell me they want to be an alternative to the war, where people can go to escape the news. But I'm not sure Americans want to escape the war. Country radio is addressing that. Some of the other formats are not. Goodman and Waugh do not see

the patriotic-song deluge ending any time soon, Goodman says, "The bottom line is, as long as people can continue to come up with [songs] that are poignant, profound, and moving, then maybe the sky's the limit.

Waugh says, "These are powerful songs with a point of view that people want to hear. As far as being a patriot and feeling good about America, I think if you write songs about that, they are still going to get played and people are still going to react."

# Hollywood **Speeds Films** To DVD Market

Continued from page 1

Buena Vista Home Entertainment VP of brand marketing Lori MacPherson adds. "Really the sooner you can move into the next window, the better. There's less of a chance for new properties to open up and divert consumer atten-

tion. A look at new entries on the Billboard Top DVD Sales chart for the year to date reveals that the number of new DVD titles entering the marketplace within five months of theatrical release has doubled. compared with the same time period last year. Some



ary through mid-April 2002; about 35 such titles have been released in the same three- to five-month time frame so far this year.

A peek at upcoming release schedules shows the trend is continuing. Columbia TriStar Home Entertainment's Tears of the Sun, which debuted in theaters in March, will be released on home video three months later, on June 10. Universal Studios Home Video's Deliver Us From Eva is arriving on video June 17, four months after it debuted in theaters: DreamWorks Home Entertainment's Old School is also appearing at retail June 10, four months after premiering in theaters.

DreamWorks head of domestic marketing Kelly Sooter says the smaller release window is directly related to shorter theatrical runs for films. "Movies are playing out quicker," she notes, "As a result, there's less sensitivity about going out on home video quicker. You used to hold out for exhibitors to feel they got their play's worth.

Plsek adds that the demand for new theatrical releases is also being satisfied more rapidly because of multiplex theaters, which tend to run films on numerous screens during their first few weeks of release.

Shorter theatrical runs may have led to quicker home video releases, but it is the desire to maximize marketing dollars that is giving the strategy its legs (Billhoard Ian 18)

"Jack Valenti recently said that the average spend on marketing a film now stands at 25% of the total production cost, which is a little more than \$30 million per film," says Peter Busch, VP of video for the Minnetonka, Minn.-based Musicland chain, quoting the president/CEO of the Motion Picture Assn. of America. "The question the studios have got to be asking themselves is, How do they maximize that expenditure? Certainly, shortening the home video release window is a piece of it."

MacPherson agrees: "As soon as a movie leaves the theater, there is a gap in time where nobody is enjoying that movie and no commerce is being done on that movie

The Los Angeles-based Video Software Dealers Assn. (VSDA) is analyzing the results of the shorter window, VSDA VP of marketing and industry relations Carrie Dieterich says, "If a video release is a little closer to the theatrical release, we think studios could save in their advertising budgets, and it could make a title perform better on video."

NEW REVENUE OPPORTUNITIES Shorter windows are also being propelled by the increased revenue oppor-



tunities in today's video environment. where most DVDs are available dayand-date for sale and rental. In the VHS era, titles would first be available for rental about six months after debuting in theaters but would not be for sale until up to a year after playing at the box office. "There wasn't a lot of advertising in rental [of VHS]," notes Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home entertainment divi-

sion. Conversely, he adds, "most of the revenue is made on DVD sales now. Increasingly, the thought is that DVD revenue can be maximized if the glow of a theatrical campaign is still strong.

"Overall, the idea is to get as much benefit from the theatrical campaign as possible." Artisan Home Entertainment president of sales and marketing Jeff Fink says, "A shorter window is beneficial, because you're the benefactor of a huge advertising and promotional campaign.

Stefan Pepe, group merchandising manager for Seattle-based amazon.com's DVD/video store, adds, "The longer the window, the greater marketing effort that has to go behind it. The benefit to a shorter window is that there's a lot of awareness in the marketplace from the customer perspective.

But the shorter window can some-

genres, such as romantic comedies. nmbably do not benefit much from extra features, it is unclear how fewer extras will impact sales in the future. Some retailers expect to see more featureladen, special-edition DVDs to follow the original DVD releases in cases where small windows are used.

For retailers, the issue is having enough time to set up a title properly "Our biggest concern is bringing titles to life through marketing efforts and making sure that we have time to plan with the studios," Musicland's Busch says. "We really need to plan out the with three weeks in the ton 10. This year Columbia's widescreen

on the chart.

version of XXX, released within a fourmonth window, entered the chart at No. 1, staved in the top 10 for six weeks. and remained on the chart for nine weeks. Similarly, Buena Vista's Sweet Home Alabama, also released to video after about four months, debuted on the chart at No. 1 and had a seven-week top 10 run, with a total of nine weeks

Greater sales potential is welcome at a time when debut sales weeks are becoming a source of competitionmuch like opening boxoffice figures for theatri-

cal releases-and may determine a title's shelf life, "With the aggressive retail pricing we are seeing, the week-one sales are even more critical. because volume is higher than we've seen," Sooter says. "Product is playing out quicker in terms of what is on the

floor. You may only have two weeks before a title works its way into a filler or stock area. As Len Cosimano, VP of multimedia

for the Ann Arbor, Mich.-based Borders Books & Music chain, also notes, smaller windows "will help extend a strong selling rate over a longer period of time." Customers may be interested in a new home video title longer because of lingering awareness from its time in theaters.

Home video executives and retailers expect that windows, on average, will continue to shrink in the coming years, though anything less than about three months is unlikely "I don't know how much shorter they can get," Plsek says, "Studios would have to be pressing the video when it is just coming out theatrically."



er says that "being able to work into a retailer calendar" is a growing concern with shorter release windows. "One of the big issues is key art. You may have to be giving them artwork for your package at the same time the movie opens in theaters. That is a challenge that studios and our retail partners are going to be experiencing over the next year. Another issue for the studios is a lack

of time to expand on the theatrical release "You want to come out with a DVD with as many features as possible," Fink says, "Sometimes the shortened window doesn't allow you to do that."

The only extras on Columbia TriStar's DVD version of Maid in Manhattan, for example, are some theatrical trailers. Though retailers say that certain film ning to track the sales impact of the shorter windows, the chart success of a number of titles released in this fashion suggests that the strategy works. In 2002, for example, MGM Home Entertainment's Windtalkers-which was released to video about four months after its theatrical debut-entered the Top DVD Sales chart at No. 1, stayed in the top 10 for three weeks, and was on the chart for eight weeks. Changing Longs (Paramount Home Entertainment) had a five-month release window on home video. It also entered the DVD Sales chart at No. 1 last year and had a seven-week stay on the chart,

GREATER SALES POTENTIAL?

Though the studies are only begin.

# Apple Plots **Move Into Digital Music**

Continued from page 1

Critics, however, question how effective Apple-expected to offer an à la carte service with a searchable database of songs-will be in driving sales for the struggling music industry. A segment of the digital-music market, led by MTV and AOL, maintains that programming and contextualizationnot a retail-oriented storefront-will drive à la carte sales.

Meanwhile, the competing subscription market continues to experience growing pains. In a move that may spell the end of Real Networks' relationship with MusicNet-a sub scription service it co-founded with Warner Music Group, EMI Recorded Music, and BMG Entertainment-Real acquired rival listen.com last week and announced plans to begin distributing the service alongside MusicNet (see story, page 3). "There's a very synonymous rela-

tionship between distribution and con-

tent and devices," says Lee Black, an analyst with Jupiter Research. "In Apple's case, they are going to have to bring legitimate content to their devices because if they don't do it it doesn't seem like anybody else is.'

Apple represents less than 10% of the home computer market, but Ravmond James & Associates analyst Phil Leigh says that the core of Apple's consumer base represents the sweet spot of the digital-music consumer base.

What's more, he argues that mar keting behind the service will likely raise general consumer awareness about commercial digital music. He says Apple marketing has the potential to brand the download market in much the same way that the company raised the profile of CD burning with its "Rip. Mix. Burn" campaign and created excitement around portable digital-music players with its promotion of iPod.

Leigh says, "I would not be surprised that a lot of people hearing these ads would for the first time realize that there are legitimate paying services you can use in alternative to Kazaa.

In the coming weeks, Apple will have to count on its reputation for savvy marketing to overcome problems plaguing other services-namely, incomplete content selection, uncertainty regarding how to effectively merchandise digital goods. consumer price sensitivity, and competition from peer-to-peer networks offering the same music for free

Label sources who have seen the service tell Billboard that it is an à la carte download store, not unlike rival Liquid Audio's, that is built into the iTunes player, Simplicity is driving the offering. No subscription is required, and tracks are expected to retail for 99 cents on average.

Once purchased, tracks are transferred into the consumer's iTunes music library and automatically synched to the user's iPod. Content can also be burned to CD. Credit card information is stored on file in the store's shopping cart system so the consumer does not have to re-enter the information upon every purchase

As part of its announcement, Apple is expected to unveil content-licensing deals with all five majors. The Apple service is also expected to feature music from a number of high-profile acts that have not previously made their repertoire available for distribution. Further details were not disclosed.

While iPod is available for the PC as well as for Apple computers, the download offering is expected to be made available initially only to Apple users.

Leigh says the Apple offering sets up one of the first real tests of commercial music's ability to compete with free services, with the selling points being reliability, downloading speed, and ease of use

Apple's decision to come to market with an à la carte download offering also further calls into question the long-term viability of the subscription business model that offers conditional access to music and then upsells permanent downloads.

Black says, "Subscription businesses and à la carte businesses are going to challenge one another, and we're going to see where consumers want to be

He points out that while subscrip tion businesses are struggling, none of the companies currently selling à la carte digital downloads—a group that includes Best Buy, Trans World Entertainment's fve.com, and Tower Records-have had any success with their services either

But the major labels are expanding the volume of content available for purchase on a track-by-track basis without a subscription into the hundreds of thousands, and a range of other leading music brands on the Web-including AOL, MTV, and VH1-are looking to launch à la carte services of their own before the end of year.

# UPDATE

# Events Calendar

April 28, 12th Annual Society of Singers/Ella Award Dinner Honoring

Barry Manilow, Beverly Hilton Hotel, Los Angeles, 323-653-7672. April 29, ASCAP Latin Awards Dinner, Beverly Hilton Hotel, Los Angeles

(by invitation only). April 30, ASCAP Film and Television Awards Gala, Beverly Hilton

# Hotel, Los Angeles (by invitation only).

May 1, Seventh Annual Skylar Neil Memorial Golf Tournament, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 4. Fifth Annual Walk for Wendy Leeds (wife of Virgin senior VP Steve Leeds) benefiting the National Multiple Sclerosis Society, Graydon Pool, Ridgewood, N.J. 212-786-8331.

May 5, BMI Latin Music Awards, Eden Roc Resort, Miami Beach (by invitation only) May 5-8, 2003 Billboard Latin

Music Conference & Awards, Eden Roc Resort, Miami Beach, 646-654-4660, May 7, 2003 SESAC New York Music Awards, the Supper Club, New

York (by invitation only). May 8, 2003 Music Video Produc-

# Life

#### RIPTHS

Boy, George Thomas, to Jan and Charlie D'Atri. March 18 in Los Angeles, Father is marketing director and compilations executive for Hollywood Records.

Girl, Sophie Eleanor, to Sally and Howard Kramer, April 2 in Cleveland. Father is director of curatorial affairs for the Rock and Roll Hall of Fame and Museum.

Girl, Mary Keagan, to Becca and Tracy Lawrence, April 15 in Nashville. Father is a country recording artist.

Obituaries appear on page 60 this issue.

Los Angeles. 213-387-1590. May 9 International Reddae and World Music Awards, Manhattan Cen-

ter. New York. 312-427-0266. May 9, 10th Anniversary Race to Erase MS Celebration, benefiting the

Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13. BMI Pop Awards. Regent Beverly Wilshire Hotel, Los Angeles (by invitation only),

May 13, Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony, Governor's Palace, Pigeon

Forge, Tenn. 865-908-4040. May 13-16, 2003 Ejectronic Entertainment Exposition (E3) Conference. Los Angeles Convention Center.

May 14, BMI Film/TV Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

877-216-6263.

May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only)

May 21, 38th Annual Academy of Country Music Awards, Mandalay Bay Resort & Casino, Las Vegas, 818-842-8400.

May 22. Classical Brit Awards 2003, Royal Albert Hall, London, classicalbrits

@imenternational.com. May 22, VH1 Divas Duets, MGM Grand Arena, Las Vegas. 212-258-8000.

May 22, W.C. Handy Awards, presented by the Blues Foundation. Orpheum Theater, Memphis. 901-527-2583

May 29, 2003 Audio Publishers Assn. Conference (APAC), Wilshire Grand Hotel, Los Angeles, 310-372-0546. May 31, 2003 MTV Movie Awards. Shrine Auditorium, Los Angeles. 310-752-8000.

#### JUNE

June 2, Humanitarian of the Year Gala, presented by the T.J. Martell Foundation, New York Hilton & Towers, 212-833-5444

June 3, 36th Annuai International Fan Club Organization (IFCO) Fun Fest Show, benefiting the St. Jude Children's Research Hospital, Ryman Audi-

torium, Nashville. 615-371-9596. June 3-4. Emerging Artist Reaching for Stardom (EARS) Music Conference, Hotel Pennsylvania, New York. 212-330-7077

June 5, 13th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville, 213-241-7268.

June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, 32nd Annual Fan Fair, various venues, Nashville. 866-326-3247.

June 8, Neil Bogart Memorial Fund Racquet Rumbie Tennis Tournament. Riviera Tennis Club. Pacific Palisades Calif 310,358,4970 June 12, 34th Annual Songwriters

Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York, 212-431-5227. June 18, Fourth Annual National

Smooth Jazz Awards, the Wiltern, Los Angeles, 310-550-7776.

June 19, 2003 Radio-Mercury Awards Luncheon and Ceremony, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, 2003 Indie Managers Assn. Convention, the Universities at Shady Grove, Rockville, Md. 202-

521-5253. June 26. Country Music DJ Hall of Fame Awards Ceremony, Hilton Suites,

Nashville, 615-327-4487.

#### HIIV

July 18-20, 2003 National Assn. of Music Merchants (NAMM) Summer Trade Show, Gaylord Center, Nashville. 323-965-1990

July 24-26. Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7583,

July 25-29, 78th Annual Inti al Assn. of Assembly Managers (IAAM) Conference & Trade Show, Ernest N. Morial Convention Center, New Orleans, 972-255-8020

July 28. Fourth Annual WCBS-FM Golf Rocks Celebrity Classic, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 908-687-8700

July 28-29, Eighth Annual Jupiter Plug.IN Conference & Expo, Crowne Plaza Times Square, New York. 203-

662-2838. July 30-Aug. 2, Atlantis Music Conference Urban Symposium, Sheraton Hotel, Atlanta. 770-499-8600.

#### AUGUST

Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Palace, Miami Beach, 646-654-4660.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@bill

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# homefront

Rillhoard Music Group events & bannenings

# Star-Studded Performances To Light Up Billboard Bash



The hottest night in Miami is getting even hotter with new performers joining the lineup for the first Billboard Bash. The event will take place May 7 at Miami Beach's BillboardLive club as part of the Billboard Latin Music Conference & Awards, presented by Heineken and in association with Gamier Fructis. The conference will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event May 8, will be moving to its new Jarger home at the Miami Arena.



The Bash will feature performances by finalists for this year's Billboard Latin Music Awards. Just added to the lineup are Alexandre Pires, a finalist for three Billboard Latin Music Awards, including Hot Latin Tracks artist of the year; salsa legend Tito Nieves, a finalist for two awards in the Hot Latin Tracks, due or group, category; and Puerto Rican tropical act GrupoMania, a finalist for tropical/salsa



album, duo or group, with Latino. These acts will join the previously announced Latin pop group Area 305, whose first single, "Si No Estas," is a finalist for new artist tropical/salsa airplay track of the year, and Hector v Tito. whose most recent album. A La Reconquista, is a finalist for Latin rap album of the year For more information on the conference, visit www.bill-

boardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Box Resort at 305-531-0000.

### BOOK OF THE WEEK INSIDE SONGWRITING: GETTING TO THE HEART OF CREATIVITY

Inside Songwriting: Getting to the Heart of Creativity by Jason Blume is a must-have for any sonowriter, singer, or musician looking to learn the business of sonowriting from an insider's point of view.



Blume, who has written for such artists as Britney Spears and the Backstreet Boys, recounts his struggle climbing to the top of his profession and offers encouragement and hope for those starting out or still seeking a breakthrough. Chapters are followed by exercises geared toward inspiring creativity.

Inside Sonowriting: Getting to the Heart of Creativity (ISBN: 0-8230-8361-6. \$14.95) is available wherever books are sold. For more information, visit www.watsonor.intili.com

## UPCOMING EVENTS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS May 5-8 \* The Eden Roc Resort \* Miami Beac For more information: Michele Jacangelo 646.654.4660 - bbevents@billboard.com

BILLEGARD R&B/HIP-HOP CONFERENCE & AWARDS Aun. 6-8 . The Roney Palace . Miami Reach

BILLBOARD MAY 3, 2003

# BACKBEAT



IDOLATRY: Timing is everything for American Idol, as the series' first winner debuts at No. 1 on The Billboard 200 (see story, page 3) and the series' second-season finalists enter the Hot 100 Singles Sales chart in pole position. Additionally, the season finalists garner the highest debut on The Billboard Hot 100 since December 1998.

Kelly Clarkson was the last contestant standing when American Idol concluded last September, A month later, her single "A Moment Like This" topped the Hot 100. With her album dropping six months later, there was no guarantee that she would equal her single success on the album chart. But the TV series still has the Midas touch, and Thankful (RCA) is the proof, Clarkson's album hit the street the same day as the single "God Bless the U.S.A." (RCA), a remake of the Lee Greenwood song recorded by this season's American Idol Finalists to benefit the American Red Cross. The song is easily the best-selling single in the country. While the airplay picture isn't bright, the massive sales on the single allow it to enter the Hot 100 at No. 4. That is the highest debut ever under current Hot 100 chart rules.

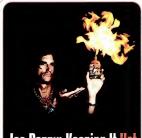
The Idolized rendition of "God Bless the U.S.A." is now the biggest hit version of the song, Greenwood's original peaked at No. 16 the week of Sept. 29, 2001, because of airplay after the events of Sept. 11. BIG WILLIE STYLE: Just one week after making chart news

with his position on Hot Country Singles & Tracks, Willie Nelson is back in the chart headlines. His duet with Tohy Keith, "Beer for My Horses" (DreamWorks), enters the Hot 100 at No. 74. It is Nelson's first appearance on this chart since an earlier collaboration, "To All the Girls I've Loved Before," recorded with Julio Iglesias, peaked at No. 5 in 1984.

Nelson's Hot 100 chart span expands to 27 years, eight months, and one week. That does not match the length of his career, because he did not make his first appearance on this chart until "Blue Eves Crying in the Rain" debuted the week of Aug. 30, 1975.

WORTH FOUR BUCKS: For the fourth consecutive issue, 50 Cent places eight titles on Hot R&B/Hip-Hop Singles & Tracks. as "What Up Gangsta" (Shady/Aftermath) debuts at No. 79. 50 Cent almost had nine songs on the tally, but 'Wanksta" moves over to the recurrent chart. Until 50 Cent's output, the record for most simultaneously charting titles was held by Jav-Z in the June 22-July 13, 2002. issues, with seven. While Jay-Z collaborated on or was a featured artist on all but one of those seven titles, 50 Cent leads or goes solo on all but one track, "Magic Stick" (Queen Bee/Atlantic), on which is he featured with Lil' Kim.





# Joe Perry: Keeping It Hot

onsidering the number of bluesbased riffs that drive so many Aerosmith songs-and even the country elements that creep in every now and then-it's not all that surprising that the band members' affection for Southern culture extends deeply into the region's often spicy cuisine.

Guitarist Joe Perry says that for years now, the band has taken boxes of hot sauce on the road, noting that it even maintains a shortlist of key barbecue restaurants across the ILS

Yet Perry has taken that love to a whole new-and pretty unique-level for one of the world's biggest rock stars. A hot sauce fan himself for some 20 years ever since he began vacationing regularly in Jamaica, Perry has launched his own brand of the fiery condiment: Joe Perry's Rock Your World Bonevard Brew.

The sauce-which Perry notes is more akin to the Caribbean, fruitbased sauces than the Louisiana, tomato-based brands-is something the guitarist has wanted to create for some time now

It's an idea born out of his habit of mixing different sauces while on the road. "There's always, like, a stack of hot sauce in my dressing room," he says, "And I found myself blending different ones together, to find what I really liked. There was always something missing. So finally, I had this name, 'Rock Your World,' trademarked [about four years ago]."

During the past few years, Perry has been working with friend and Boston-area food industry exec

David Ashley and his local Ashley Food Co. to find the right formula. They have partnered in a company created and funded by Perry

On a scale of one to 10, Perry says the heat of his sauce is probably a four or a five. "The heat is not overpowering. I mean, if you've never had a hot sauce before, you'd probably find it hot. But if you at all like spicy food-even on occasion-1 think you can eat it and like it.

Explaining what makes his sauce distinct, he notes, "Aside from the fact that it has very high quality

ingredients, everything is as close to fresh as you can get, with no preservatives. But it also has the chipotle peppers in it, and there's a touch of garlic; that's what I think sets it off."

At joeperryrockyourworld.com, fans can purchase bottles of the sauce and even put in orders for bottles bearing a personalized autograph from the guitarist.

Perry, who occasionally also barbecues for friends-especially when Aerosmith is working in his basement studio, where it recorded 2001's Just Push Play-says he plans to launch a second sauce and a

pepper jelly in the coming years. With a laugh, he says that creating his Boneyard Brew has given him a chance to dispel the idea that since he kicked drugs and alcohol, this former half of the Toxic Twins eats nothing but health food.

"I mean. I like healthy food, but Lusually have a steak three or four times a week. And one of my favorite things to put the sauce on is a hamburger." WES ORSHOSKI

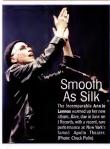


### An Album Called Poodle Hat

"Weird Al" Yankovic, the reigning king of pop parody. recently mastered his new album. Poodle Hat, at Bernie Grundman Mastering. The new collection, due May 20 on Volcano/Way Moby Records, features quest appearances by Dweezil Zappa and Ben Folds. Pictured, from left, are mas-tering engineer Bernie Grundman, recording engineer Tony Papa, and Yankovic. (Photo: David Goggin)



Madonna launched her American Life disc April 22 with a high-profile stop by MTV's Total Request Live, where she performed cuts from the new set and cozied up for an interview about her predominant themes of the day; inner peace and motherhood.



# Heineken\* CONFERENCE & AWARDS 2003

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# Panelists Include

Mauricio Aharna Crescent Moon Records Teresa Aquillera, Orbita 105 7 FM Mexico.

Arturo Allen, Vida Music

Frank Creighton, RIAA

Sofia De la Cruz, VI Music. John Echevarria, Universal Music Latino

Manny Benito, Rejoice Music Suzi Civita, Warner Pictures



Jim Urie, Universal Music & Video Distribution

Michel Vega, William Morris Agency

Frank White, Balboa Records

Jorge Villamizar, Warner Music Latina

Franco de Vita, Universal

Allison Winkler, CAA George Zamora, Warner Music Latina

Lestie Zigel, BMG

English/Spanish TRANSI ATIONS

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Rosa Lagarrique, RLM International Barry Landis, Warner Bros, Records Eddie Leon, Radio Ideas Sergio Lopes, Express Editions USA

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